

FEBRUARY, 1947

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**"AMERICAN PAINTING AND SCULPTURE IN THE
METROPOLITAN AND WHITNEY COLLECTIONS"**

Last November, The MAGAZINE OF ART published a special number devoted entirely to the collections of American painting and sculpture of The Metropolitan Museum of Art and The Whitney Museum of American Art. This issue has already earned its place among the most valuable and important art publications of our time.

The Metropolitan-Whitney Number is essentially an illustrated short course in American Art history. Included in its 88 pages are four critical and penetrating articles by Frank Jewett Mather, Jr., E. P. Richardson, James Thomas Flexner, and Holger Cahill; 118 illustrations of work by 90 painters and 13 sculptors; histories of the American collections in the two Museums; and a selected bibliography on American painting and sculpture from Colonial times to the present, compiled by Elizabeth McCausland.

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THCOMING

Legend of St. Anthony in Art," by Professor
eznec, of Harvard University, a comparison
r treatments of the subject with the paint-
ade for the "Bel Ami" movie competition
being circulated by the American Federation
(), which provides a stimulating answer to
ics of the exhibition.

Moore Comes to America", and is inter-
by the editor, who learned, among a number
resting things, why most of the figures are
g in the exhibition of his sculpture and
gs now at the Museum of Modern Art, and
o be shown at the Art Institute of Chicago
e San Francisco Museum of Art.

Sullivan's Architectural Ornament," by
sor Henry Hope, of Indiana University, an
s of the great 19th century American archi-
style which has proved so embarrassing to
20th century critics, who have hailed his
ideas about form and function, but have
unable to reconcile with them his lavish
entation. The article happily coincides with
y first exhibition of Sullivan's work, assem-
y the Institute of Modern Art in Boston.

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MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

JOHN D. MORSE, *Editor*

VOLUME 40

FEBRUARY, 1947

NUMBER 2

Detail of the painting, BURNING OF THE SANJO PALACE, Japanese, mid-13th century, Kamakura Romantic, Courtesy, Museum of Fine Arts, Boston, included in the "Animals in Art" exhibition. (See page 65) Cover

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A plea for "the coalition of form answering practical needs and form answering esthetic needs."

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His recent work proves "his profound seriousness of purpose, his refusal to substitute the experiences of others for his own, and his complete devotion to the most ambitious task any modern painter can set for himself: the creation of plastic images strong enough to hold the terrifying and contradictory spirit of our age."

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" . . . Puritanism was a way station on the road to democracy. It reflected the preconceptions of the group from which it stemmed, altered in some particulars by reaction against the preconceptions of the group against which its believers were fighting. It did not attack the handicrafts practiced by its own constituents, but rather the elegant arts of the courts."

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Church of Sainte Famille on the Island of Orleans. "Nine tenths of the objects in the exhibition lead back . . . to an architectural context. They can be fully appreciated only if

one sees them . . . as details for the enrichment of a total effect." Opposite page: Louis Jobin (1844-1928): ST. LUKE'S CHURCH, 29". Collection National Museum of Canada, Ottawa.

THE ARTS OF FRENCH CANADA

WALTER ABELL

For most Americans, English colonial and Spanish colonial art are familiar and cherished aspects of our cultural heritage, whereas French colonial art remains almost entirely unknown. The exhibition of early French Canadian art organized by the Detroit Institute of Arts—the first such exhibition to be held in this country—comes, therefore, as a welcome introduction to a fresh field of experience and a valuable addition to our knowledge of the arts in colonial and post-colonial North America.

The display consists of some 300 pieces dating from the 17th, 18th, and 19th centuries, many of them among the finest of their kind. They were selected by Mr. E. P. Richardson, Director of the Detroit Institute, with the advice of Canadian authorities, and have been borrowed from Canadian museums and private collections, as well as from churches, convents, and monasteries in various parts of the province of Quebec. A general view of the exhibition is sufficient to reveal a number of the salient characteristics of French colonial art. The visitor perceives at a glance that much of the work on display is religious, that all of it bears a close relation to daily life, that the dominant arts of the period are sculpture and decorative crafts such as woodcarving, embroidery, and silver. Painting occupies only a secondary place in the display, and rightly so, for it occupied only a secondary place in early French Canadian culture.

The importance of religious inspiration is apparent, not only in the biblical themes of the sculpture, but also in ecclesiastical applications of all the crafts. The finest embroideries on altar frontals or church vestments and were made by nuns. The culminating efforts of the silversmith are to be seen in censures, chalices, and other objects of church plate. The decorative garlands that took shape under the woodcarver's chisel were for the decoration of altars, retables, or church interiors. Religion—the Catholic religion—permeated, and to a large extent still permeates, the whole fabric of French Canadian life, providing a formative and unifying atmosphere in which both the artist and the people "lived and breathed and had their being." The ultimate esthetic objective of the period was not in the creation or contemplation of any single object, however beautiful it might be in itself, but in the merging of contributions from all the arts to form a single resplendent setting for the mass. In this respect the art of New France resembled its Catholic equivalent in New Spain, and differed from its iconoclastic counterpart in Protestant New England. Both the dominant religious and the simpler domestic uses of French Canadian art were created as integral and functioning parts of the totality of life, not as "art" separately and consciously conceived for its own sake. During the flourishing period of French Canadian culture, there were no museums, no collections, no exhibitions. The people ate out of their art; they slept in it; they wrapped it around their vitals as a comfort from the cold (see the long, many-colored woolen sashes known as *ceintures fléchées*). Communally they worshiped in

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WALTER ABELL, ASSOC. PROF. OF ART AT MICHIGAN STATE COLLEGE, WAS FORMERLY EDUCATIONAL SUPERVISOR, NATIONAL GALLERY OF CANADA.



and through their art, symbolizing in its religious phases the guiding lights and social codes of their society. Thus French Canadian art clustered around two vitalizing centers, the hearth and the altar, enriching each of them with beauty and receiving from each in return the warmth of human need and daily human use.

To the student of art history it will be evident from what has thus far been said that in many respects French colonial art is medieval in conception. The religious inspiration, the close integration of art with daily living, the dominance of sculpture and decorative art, and the subservience of painting: all these were typical of European art during the Middle Ages and were gradually modified and, for the most part, eventually abandoned during the Renaissance and post-renaissance periods. In varying degrees, along with Gothic forms of architecture, these medieval traits were transplanted to all the American colonies during the period of first settlement in the 16th and 17th centuries.

By the 18th century, New England was following renaissance trends with their more secular impulse, their borrowed classicism, and their increased emphasis on painting as the major form of artistic expression. The Catholic colonies preserved their medieval traditions for a longer period, New France probably longest of all. Even today the average Laurentian village is a cluster of small homes around a large, steep-roofed, high-spired church—provincial survival of the same world-view which created the European cathedral towns of the Gothic epoch. The *curé* is the leading spirit of the community; the people are farmers and craftsmen. Only in our day is Quebec beginning to transfer its creative impulse from carving and crafts to painting; only now, in the deeper sense, does it seem to be undergoing the socio-artistic transformation that we call the Renaissance.

In characterizing French Canadian art as essentially medieval, I am not unaware that details and surface treatments may involve renaissance and even baroque or rococo elements. But details and surface treatments are relatively superficial; a matter of finish rather than of form. The underlying structure, the motivating spirit, remains fundamentally medieval. And this implies a further fact not yet considered: the close relationship which originally existed between most French Canadian art and an architectural setting. The sculpture and crafts of the Middle Ages were decorative adjuncts, set within the architectural framework provided by cottage, castle, or cathedral. So was it with the arts of French Canada.

Architecture cannot be exhibited—though the present display goes so far as to include one entire pulpit—but the exhibition everywhere recalls the one-time existence of a form-controlling architectural background. Most of the larger wood sculpture was originally carved for niches in church façades; most of the smaller for the decoration of reredos or other church furnishings. The embroidered altar frontals imply altars, which imply churches containing the altars. Even the domestic silver and the tufted bedspreads imply tables and beds and these imply rooms, which in turn imply houses. Nine tenths of the objects in the exhibition lead back, if one follows the threads, to an architectural context. They can be fully appreciated only if one sees them, not as complete in themselves, but as details for the enrichment of a total effect framed by an architectural setting. As an example of one such setting, I am including among our illustrations a view of the church of Sainte Famille on the Island of Orleans. Three of the five statue-bearing niches of its façade can be seen in the photograph.

As installed in Detroit, the exhibition happily embodies architectural principles of arrangement as an intangible sub-

stitute for the original architectural background. The long central axis of the exhibition hall creates an impression not unlike that of the nave of a church. The sides of the room are divided into bays, and the objects within each bay arranged in symmetrical groupings. Everywhere one feels structure and stability. The objects repose easily in this firm, governing order. They were born to it.

One other general observation seems pertinent. Emotionally the keynote of French colonial art is a joyous one. The atmosphere over background of the typical church interior, as of the typical house exterior, is white; possibly a carry-over into the art of the clarity and brilliance of the Canadian scene in winter. To provide a similar background in Detroit, Mr. Richardson redecorated his exhibition hall in white before installing the display. From this pristine field the varied decorative objects stand out in blue and gold, or in full color. The luminosity of the resulting effect is in itself exhilarating. Rich textures—the sheen of silver, the gloss of silk—add their portions to one's sense of material well being. And the ideology which finds expression in the representational arts is in the main equally buoyant. Madonnas and saints are gracious, a half smile hovering on their faces. Angels pivot joyously through the air, waving banners. Furniture design makes frequent use of double-curved exuberance, and the folk arts are imbued with humor and high spirits, as in the joviality of Kreighoff's paintings of *habitant* life or the ludicrously thin figure of the carved *Singer*.

The lyrical element which thus permeates French Canadian art is in striking contrast to the gloom of much Spanish colonial art and the sobriety of most English colonial. No doubt the national temperaments transferred from the three mother countries played their part in creating these differences. French *joie de vivre*, Spanish fanaticism, and English reserve are all proverbial. But conditions of life in the colonies themselves must also have influenced their emergent artistic traditions. The Spanish were cruelly exploiting the native populations which provided so much of the workmanship for Spanish colonial art. A tortured *santo* could spring as easily from the sufferings of the conquered Indians as could a poignant spiritual from those of Negro slaves. Puritan New England was repressive. It barred the arts from religion; it barred spontaneous animal spirits from life.

Of all the North American colonists, the French in Canada seem to have combined the largest measure of psychic spontaneity with the least exploitation of man by man. Inhabiting a world of natural beauty on the shores of the majestic St. Lawrence River, supporting themselves by their own honest toil in their own woods and fields and shops, French Canadian might well develop a psychology in which confidence and a sense of natural human fulfillment played a large part. So far as one can judge by summering among them—to me always a delightful experience—rural French Canadians are still happy people today—much happier than the tense and insecure populations of our large industrial centers.

Of the history of New France from its founding at Quebec in 1608 to its present status as the Province of Quebec, mention can here be made of only two events, both closely connected with French Canadian art. One was the arrival from France in 1639, of the Ursuline order of nuns; an order that has dedicated its service to education. Members of this order were among the master craftswomen of the early period. In addition to themselves creating some of the finest embroideries, they exerted a wide influence by teaching crafts both to Indian girls and to the daughters of the French colonists.

Equally important for the destinies of French Canadian art



Left: *Jean-Baptiste Côté (1834-1907): THE SINGER, polychromed wood 32". Paul Gouin, Montreal.*



Right: *MÈRE SAINT-MARTIN, NÉE VIGÉE, oil on canvas, 25 x 19½". Coll. Hôtel-Dieu de Quebec, Quebec. Painted about 1790. Mère Saint-Martin, a famous wood-carver and embroiderer, died about 1832. Portrait has been attributed to François Baillairgé.*

THE VIRGIN AND CHILD, School of Montreal, 18th Century. Wood with traces of polychrome, 5'9". Excavated at Saint-Laurent, Montreal Island. Ascribed by the lender to Paul Labrosse, about 1750. From the collection of the Art Gallery of Toronto.



François Ranvoyzé (1739-1819): Two Censers, silver. Height: 10" and 9½". From the Basilique de Notre-Dame, Quebec.



was the establishment about 1675, at Cap Tourmente on the Saint Lawrence, of the "Ecole des Arts et Metiers," an art and trade school affiliated with the Seminary in Quebec. This was the first art school to be established in the New World. Indeed it was the first anywhere, for in Europe apprenticeship in a master's shop was still current in the 17th century and few if any art schools had yet been established. To staff the school at Cap Tourmente, thirty artists and craftsmen were brought over from France. Although not the first professional craftsmen from the mother country to establish themselves in the colony, this particular group, through its own work and through the pupils whom it trained, exerted a lasting influence on French Canadian architecture and decorative art.

Some of the outstanding individual works of the period, as shown in the Detroit exhibition, are reproduced in our illustrations. Striking examples of the earliest Quebec school of wood sculpture are the *Savior* and the *Virgin and Child* (the latter reproduced), both carved in oak. They are believed to have come from the hand of one of the masters of the school at Cap Tourmente. In their calm poise and monumental dignity, they recall such French Gothic masterpieces as the *Beau Dieu* of Amiens Cathedral. A striking change of mood is evident when we compare these earlier works with the 18th century *Virgin and Child* lent by the Art Gallery of Toronto. Baroque movement pervades the latter figure, giving it a sweep akin to that of a Winged Victory. This second Virgin repays observation from different angles. The head, when viewed somewhat from the side and rear, reveals great charm and a peculiarly French delicacy of contour.

Of the embroideries, two deserve special mention. One is an altar frontal by that unique genius of the needle, Jeanne Le Ber. With truly medieval ardor and asceticism, this nun lived as a recluse from 1695 to 1714, dividing her entire existence between worship and embroidery for the church.

Jeanne Le Ber (recluse at the Congrégation de Notre-Dame, 1695-1714): Detail of Altar Frontal from the Church of Notre-

The present altar frontal, a panel nine feet long and three feet high, is a marvel both of design and of technical virtuosity. Its harmony of many closely related tints, its wealth of texture, its flow of pattern and rhythmic pulsation of surface, could hardly be excelled in any medium. Mr. Richardson has expressed the opinion that Jeanne Le Ber was perhaps the greatest artist Canada has yet produced. Certainly an embroidery of this quality is one of the few examples of Canadian art which of its kind, cannot be surpassed and probably cannot be equalled anywhere else in the world.

Different in effect but also splendid in execution and design is a tablecloth believed to have been embroidered about 1840 by a Huron Indian. Simple, formally disposed masses are relieved by extraordinarily subtle variation of detail. The interaction of French and Indian traditions is here to be seen in the fact that the Indian seamstress has employed floral motifs in the French manner but has executed them in a native material, dyed moose hair.

Following its display in Detroit, which ended October 24th, the exhibition went on tour to a number of other American and Canadian cities, to be exhibited at the Cleveland Museum of Art, the Albany Institute of History and Art, the Art Association of Montreal, the National Gallery of Canada in Ottawa, and the Provincial Museum in Quebec. Its usefulness should be further extended by the fact that the exhibiting institutions have combined to issue a well illustrated catalogue containing essays by several authorities, and a bibliography for those who wish to study the field more extensively.

It remains only to note that historical affiliations, and not mere chance, inspired Detroit to take the lead in introducing early French Canadian art to the United States. Founded by the French in 1701, Detroit was itself originally an outpost of French Canada and perpetuates in its name the French description of its chief natural feature, *le detroit*, "the strait."

Dame, Montreal, embroidery. Height, 31"; width, 108". From the collection of the Museum of Notre-Dame, Montreal.



DESIGN: ANONYMOUS AND TIMELESS

BY ANNI ALBERS

PLY concerned as we are with form and with the shape of objects surrounding us—that is, with design—it is time to pause at the things we have made, to pause, think, wonder, and even worry. The evidence of our work is before us; we cannot escape its verdict. Today it tells us of separateness, of segregation and compartition, if I interpret rightly, for here we have two distinct points of departure: the scientific and technological one, and the artistic. Too often these approaches arrive at separate results instead of at a single, all-inclusive form that satisfies the whole of our needs: the need for the functioning thing and the need for an appearance that responds to our sense of form.

This ideal form is not the mixture of functional form with decoration, ornament, or an extravagant shape; it is the coalition of form answering practical needs and form answering aesthetic needs. Yet wherever we look today we are surrounded by objects which answer one or the other of these demands, but not both. If we believe that the visual influences us, we must conclude that we are continually adding to disunity instead of wholeness. Wholeness is not a utopian dream. It is something which we once possessed and now would seem largely to have lost, or to say it less pessimistically, would seem largely to have lost were it not for our inner sense of direction which reminds us that something is wrong here because we know something right.

An ancient Greek vase, though unsuited to any use today, fills us with pride. We accept it as a manifestation of comeliness, of true stature. A bucket, fulfilling today somewhat the same purpose (and functionally far superior to the ancient one), embarrasses us and we would blush were our cultural standards to be judged by it. We sense its incompleteness. It is that some of our technical products today, our chemical apparatus or china, for instance, or some of the works of engineering exhibit in addition to—or by reason of—their clearly defined function a rare purity of form; they are beautiful. Some of the many things that make up our equipment today, though many are pure in form though they are perhaps sufficiently useful. On the other hand, those of our objects which are more pronouncedly artistic, the products of our crafts, are often found lacking technologically and are often only in name if at all, representative of our time.

Though, fundamentally, people seem to change little, we of today are obliged to approach this work of designing very differently from our predecessors. If we realize that designing is more than merely giving a final outer appearance to articles made, our problem becomes obvious. The craftsman, the designer of old, rarely found his raw material ready made, waiting to be put to use by him; he had to prepare it himself. Nor did he follow a prescribed course in handling that material, but he was himself the inventor of working methods. At the same time, he was the artist, free to use his material to his end in whatever way he felt impelled to use it. It may have been the characteristics of the material or the working procedure that suggested him; perhaps it was the use his product was meant to serve that stimulated him, or a combination of these various factors—all exciting to an artist. Picasso writes: "The artist is a receptacle for emotions, regardless of whether they spring

from heaven, from earth, from a scrap of paper, from a passing face, or from a spider's web."

In our modern world this all-comprising work of the craftsman is broken up into separate functions. The task of supplying the raw material is largely in the hands of science. Science not only supplies us with new processes of treating the products of nature as we have known them, but also, in changing the structure of materials, it creates new compounds. The properties of known materials can be transformed, giving them new qualities. Today the task of determining the working processes is in the hands of technologists and engineers; the execution of the work is in the hands of workmen, each one of them responsible for only a segment of the work. The planning of the shape of the thing to be? Here we have reached the crucial point.

We may think of "design" as the form we give to things after consideration of the varied and many claims from which that form evolves. There are the claims the purpose of the object makes as to choice of working material, further claims that the chosen materials make in regard to treatment, and claims which develop with procedure of work. We must also regard as cogent those considerations that come up with marketing, both financial and psychological, that is, those dealing with an imaginary or future consumer. Trends are important considerations whether in regard to function or appearance: trends that are already apparent and those that have yet to be brought about. Obligations arise, with the exertion of influence, by the very act of adding more objects to this already complicated world. Finally, regarding the culmination, there are the subtle effects of those intangible qualities that lie in proportion, in color, in surface treatment, in size, in the relationship of all factors together which constitute form—if all of this enters into what we consider as "design," then the problems of designing today, I think, become apparent.

The craftsman held together in his work all these varied aspects of form. He was the coordinator of all the forces affecting his product. He had the material in hand, not only figuratively, but actually, and it was his actual experience of wood, of fiber, of metal, that told him about his material. Its strength and its weakness directed him. His tools, too, were in his hands and they led the way, circumscribing the range of action. His output answered, first of all, the demand of his own community, a public known to him through direct contact, and its response directed him—approving, suggesting, disapproving. His production was on a scale that allowed for changes and, if it proved unsuccessful, financial risk could be kept under control. His independence as the sole in command, his not being tied to any outlined routine of production, allowed for formative speculation and imaginative variation from piece to piece, and thus for improvement. (This chance for progress from one piece to the other is important to the conscientious worker.) Above all, the craftsman was free to follow the promptings of material, of color, line, texture, to pursue a thoughtful forecast of function, a cleverly conceived construction, to wherever it would lead him. The results were objects embodying the many forces that took part in their making; some were so finely blended that this whole became art. Others, less successful, became the fertile soil for art.

Today we have a different scene. The many considerations that go into this entity called form are, of course, the same. But the miraculous event that marks the change from addition

ALBERS, WHOSE DESIGN COURSES AT BLACK MOUNTAIN COLL. HAVE BEEN A MODEL FOR MANY SCHOOLS, IS ON LEAVE IN MEXICO.

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to sum—the fusion of parts into one whole—is indeed a rare event. No one organizer is any longer at work; a staff of specialists, sectional professionals, has taken the place. (With expanding knowledge goes limitation in range.) The product of contributions from scientist, engineer, financier, market-analyst, production-manager, sales-manager, workman, artist, is the addition of these many factors; to form from the parts a whole takes a spirit of great cooperation. Too often though, the parts compete, each seeking to predominate, and subsequently we have not wholeness but fragmentation. A cathedral, of course, was also not one man's work; but a common belief guided all efforts and acted as a coordinator, where today we seem largely lacking in an over-all purpose.



Division of work is not the only aspect of specialization. Specialization means the loss of direct, actual experience beyond the field of specialty, and substitutes information for experience. But information means intellectualization and intellectualization means onesidedness, incompleteness. Alfred North Whitehead comes to my aid here when he says: "Effective knowledge is professionalized knowledge, supported by a restricted acquaintance with useful subjects subservient to it.

"This situation has its dangers. It produces minds in a groove. Each profession makes progress, but it is progress in its own groove. Now to be mentally in a groove is to live in contemplating a given set of abstractions. The groove prevents straying across country, and the abstraction abstracts from something to which no further attention is paid. But there is no groove of abstraction which is adequate for the comprehension of human life. Thus in the modern world the celibacy of the medieval learned class has been replaced by a celibacy of the intellect which is divorced from the concrete contemplation of the complete facts. Of course, no one is merely a mathematician, or merely a lawyer. People have lives outside their professions or their businesses. But the point is the restraint of serious thought within a groove. The remainder of life is treated superficially, within the imperfect categories of thought derived from one profession.

"The dangers arising from this aspect of professionalism

are great, particularly in our democratic societies. The directive force of reason is weakened. The leading intellects lack balance.

Whitehead's indictment of professionalism certainly applies to contemporary design, which has become more and more an intellectual performance: the organization of the constituent parts into a coalition, parts whose function is comprehended but can no longer be immediately experienced. Designing today is indirect forming. It no longer deals directly with the medium but vicariously: graphically and verbally.

To restore to the designer the experience of direct experience of a medium, is, I think, our task today. Here, as I see it, is the justification for contemporary crafts. It means, for instance, taking the working material into the hand, learning—

by working it—of its obedience and its resistance, its potency and its weakness, its charm and dullness. The material itself is full of suggestions for its use, if we approach it unaggressively and receptively. It is a source of unending animation and advice in the most unexpected manner.

Design is often regarded as the form imposed on the material by the designer. But if we, as designers, cooperate with the material (treat it democratically, you might say), we will reach a less subjective solution of this problem of form and therefore a more inclusive and permanent one. The less we, as designers, exhibit in our work our personal traits, our likes and dislikes, our peculiarities and idiosyncrasies, in short our individuality, the more balanced the form we arrive at will be. It is better that the material speaks than that we speak for ourselves. The design that shouts "I am a product of Mr. X" is a bad design. As consumers, we are not interested in Mr. X, but in his product which we want to be our servant and not his personal ambassador. And if we design at our desks, we cannot avoid exhibiting ourselves, for we are excluding the material as our co-worker, as the directive force in our planning.

The good designer is the anonymous designer, so I believe, the one who does not stand in the way of the material, who sends his products on their way to a useful life without an ambitious appearance. A useful object should perform

without much ado. The table cloth which calls "Here I am, look at me," is invading the privacy of the consumer. Curtains that cry "We are beautiful, your attention please," whisper "though not very practical, we will need much of your time to keep us in shape," are badly designed. The famous designer or designers of our sheets or of our light bulbs have performed their task well. Their products are complete in their unpretentious form.

The more we avoid standing in the way of the material and the way of tools and machines, the better chance there is that our work will not be dated, will not bear the stamp of a limited period of time and be old-fashioned some day instead of antique. The imprint of a time is unavoidable. It

public demand and public reaction. The buyer, who today is the interpreter of public taste, only rarely has the necessary penetrating insight or foresight for this influential task. Were the buyer's judgment of any consequence to the production and exhibition of works of art, the event of a Paul Klee or a Picasso would have been utterly impossible. The public has more good sense and sound judgment than is usually supposed. The buyer has an inclination to base his estimation on the expression of lower rather than higher tastes. He also may be misled in his interpretations by the deflecting influence of advertisement. If the public were given a free chance to choose a larger number of well-designed objects, it would perhaps rise above any now expected response. The designer of today who is asked to con-



occur without our purposely fashioning it. And it will last only if it embodies lasting qualities as well as transitory ones. Not only the materials themselves which come to know in a craft, are our teachers. The tools, or more mechanized tools, our machines, are our guides, too. We learn from them of the interaction of material and its use, how a material can change its character when used in a certain construction, and how, in turn, the construction is affected by the material; how we can support the characteristics of material by the construction we choose, depending on the form of construction we choose. In architecture this may mean the difference between the Roman and Gothic style, in weaving the same difference on a small scale, the difference between satin and taffeta—the same material in different construction. Important, too, is the realization that with the increased perfection of a tool in regard to its function, its range of use grows more limited. Thus we find that for a hand-weaver, for instance, the foot-power loom is for far greater variety of work than a machine loom, as Luther Hooper says, "Each step towards the mechanical perfection of the loom, in common with all machines, in its use, lessens the freedom of the weaver, and his control over the design in working."

In regard to material and tools or machines, it may be that to supply the direct experience of their influence on the construction of the object to be, than to supply the experience of the

consider this forecast of public reaction is dealing possibly with a fictitious public, a public that is known to him only by hearsay. He may be adjusting his product to the unreal public that a biased interpreter is showing him. The craftsman of old was in the fortunate position of knowing his public in the circle of his immediate neighbors. Even though this group may not have included all of his customers, he could check public response by direct contact with this part of his public. Perhaps a tentative production by the method of craft, on a small scale, would make it possible to try out an object and gather public reaction to it before it is produced on the enormous scale of today's mass production. Maybe it would then be possible to avoid speculation as to the acceptance of an article and have a more reliable basis for judging public response. Perhaps it would then also be possible to be bolder in our production and not necessarily conform so much to questionable standards. This may be less impractical than it seems, for it might eliminate the financial risk which is involved in any production, but which is enormous on the scale of our production today. Thus, with the reduction of financial risk, the designer, liberated from purely practical considerations, may give way to the pleasure of unrestricted use of color, line and texture. He may then find that the resulting objects have gained in value, for they may represent not merely good design but also—art.



Philip Guston: Detail from *Queensbridge Housing Project Mural*, 1940. New York. "The decoration of the community building . . . shows passages prophetic of his more mature achievements in the years to come. This is particularly true of a group of boys fighting a mock battle with the aid of paper helmets, garbage-pail covers, saucepans, and odd pieces of wood and rope. Perhaps the suggestive power of this design was due to the fact that in painting it Philip Guston did not simply use an 'appropriate subject' suggested by the purpose of mural, but a vivid memory of his own childhood."

Guston: *MARTIAL MEMORY*, 1941, oil. City Art Museum, St. Louis. "In the mural, the boys are engaged in a real joust, haunted by memories of Paolo Ucello; the scene is conceived as a dramatic clash of bodies and paraphernalia. In *MARTIAL MEMORY*, on the other hand, the group has become a curiously moving symbol of adult conflicts and emotions. The boys are displaying their grotesque arsenal with strange, slow solemnity, as if their play had suddenly turned into a ritual. They are no longer the stylized likenesses of everyday reality, but images with a new and more profound reality of their own."



Philip Guston: IF THIS BE NOT
 1944-45. Coll. Washing-
 University, St. Louis.
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PHILIP GUSTON

BY H. W. JANSON

RE than a century ago Alexis de Tocqueville, in his study of democracy in America, made a startling prediction about American painting: he claimed that this country would produce a vast number of insignificant pictures rather than a few great ones. If this sharp-eyed student of our civilization were to visit one of the large annual exhibitions of American painting today, could we expect him to retract his thesis?

As we hesitate to admit it, there can be little doubt as to the essential validity of de Tocqueville's observation. To date, American painting has advanced tremendously since the days of the Armory Show; nowhere have the great leaders of twentieth century art found a more devoted following than in this country, nowhere has modern art as a whole had a greater popular success. Yet the fact remains that contemporary America has so far failed to produce even one great master—no one of sufficient artistic stature to command an international audience. There is about the ever-increasing output of American painting an unfortunate flavor of quantity production, a lack of concern with fundamental problems, a virtuoso skill without imagination that makes it difficult indeed to detect the work of those who refuse to be carried along in the general stream.

This state of affairs may be symptomatic of a much more general failing of our civilization, which already has caused our concern in a very different area. When the story of the atomic bomb was spread before the public, it became apparent that almost all the major insights into the structure of matter which this formidable achievement grew had been gained by European scientists, not by our own; America's contribution

had been mainly technological in character. We created the "know-how," but it was the Einsteins, the Meitners, the Fermis who fathered the basic concepts. Needless to say, it would be absurd to belittle the importance of our technological genius. Yet it remains a genius of a rather limited kind. In the sciences, at least, the danger of neglecting fundamental problems has now been driven home, and young scientists are being encouraged as never before to engage in basic research. Are we prepared to seek out and encourage the equivalent of basic research in painting, even if some of the results should turn out to be as incomprehensible to the general public as Einstein's mass-energy equation?

If we are, then our hopes must rest with men such as Philip Guston, who at this point is perhaps better equipped for such a task than any other American artist of his generation. His recent work, illustrated on these pages, proves if nothing else his profound seriousness of purpose, his refusal to substitute the experiences of others for his own, and his complete devotion to the most ambitious task any modern painter can set for himself: the creation of plastic images strong enough to hold the terrifying and contradictory spirit of our age. It has been observed that the desire to conform, to "be respectable," to submit to conventions of all sorts, which is still a major factor in American life, may be traced to the efforts of the pioneer settlers of a century ago to create a stable society out of the chaotic conditions of frontier life. The American artist of today still faces a similar frontier in his own field; he has to develop his gifts in an atmosphere that lacks the strongly rooted artistic traditions of Europe, and like the pioneer settler he is apt to seek security in convention, either technical or ideological. The temptation to adopt a ready-made artistic

H. W. JANSON IS ASSISTANT PROFESSOR IN THE DEPARTMENT OF ART AND ARCHAEOLOGY AT WASHINGTON UNIVERSITY, ST. LOUIS, MO.



Guston: NIGHT CHILDREN, 1948, oil, 35 x 46", Midtown Gallery, N. Y. " . . . In IF THIS BE NOT I the scene is still confined within the bounds of external plausibility; every detail in it could be translated back into reality. NIGHT CHILDREN and the subsequent paintings no longer suggest this possibility. In them, there is no distinction any more between figures and settings, between the formal and representational aspects of the design. Yet nothing could be farther from the truth than to regard these works as abstract."

dogma, academic, abstract, or surrealist, to sacrifice the inner satisfaction of bringing one's talent to full maturity for the sake of social and financial rewards, is so strong that only a few can hope to escape it. Philip Guston has had his own ample share of troubles of this sort. If today, at thirty-four, he feels for the first time that what he puts on canvas is a true reflection of his inner vision, he has arrived at this stage only after years of the most severe struggle with himself and his environment. Not all the phases of this struggle have been equally fruitful, but each of them has helped him, if only in a negative way, to liberate the creative impulses visible in his present work.

Although born in Canada, Guston spent most of his early years in Los Angeles, where he had his earliest contact with modern art during his late 'teens. The inarticulate excitement he felt when confronted with the unfamiliar world of cubism and surrealism made him decide to become a painter, but it was to be a long time before he could begin to find his own place in relation to these movements. While his head was still spinning with these impressions, he received a year's scholarship to the Otis Art Institute, where his instructors tried, with little success, to turn him into an admirer of Frans Hals. Still, this exposure to the *beaux-arts* tradition did not pass without profit for him; he concentrated on drawing from the model and on the study of anatomy. In the course of these pursuits, he also discovered the great masters of the Italian Renaissance: Piero della Francesca, Signorelli, and Mantegna cast their spell over him, and for years afterward he betrayed their influence in his early murals. His interest in this medium was due to the personal impact of Siqueiros, which led him to the painters of the Mexican revolution. In 1934, he embarked with two of his friends on what might almost be described as a pilgrimage to Mexico, where he took part in a large and ambitious mural commission replete with social messages of all sorts but not without impressive passages here and there. Upon his return to Los Angeles, he fell for a while under the influence of the "post-surrealist" theories of Lorser Feitelson,

but the cultural climate of California soon became too confining for him, and his urge to see the east with its wealth of ancient and modern art treasures finally brought him to New York in 1936. Here a major, and disturbing, revelation awaited him: many of the great moderns whom he had known only through reproductions were now available to him in the original. He thus experienced for the first time the full impact of the leading spirits of contemporary painting, but the broadening of his horizon also made it imperative for him to reexamine his own artistic premises. This was a slow and painful process; unlike many other young painters under similar circumstances, he emphatically did not become an easy convert, imitating the appearance of modern pictures without authority and meaning. Nor did he succumb to the slogans of the "American scene" painters, who at that time were at the height of their popular success, or of the "social protest" school, then equally prevalent. The whole problem of the meaning of a work of art troubled him greatly; surely the essence of this meaning could be neither descriptive nor ideological, yet he instinctively distrusted the advocates of pure form, who rejected any hint of representation as "commercial art." Viewing the sculpture of archaic Greece and of the ancient Orient in the Metropolitan Museum, or the carvings of primitive peoples in the Museum of Natural History, Philip Guston came to realize that these products of extinct civilizations possessed the same kind of vitality he felt in Picasso and Mirò, a oneness of form and meaning that he missed in his own work. Somehow, he had failed to grasp the core of what constituted artistic greatness: to achieve images inspired by the urgency of inner compulsion but conveyed with the clarity and sharpness of disciplined formal language. But how to bridge the gap between his aims and his actual achievement? No theory, no intellectual acrobatics, however subtle, could help him here. He could only hope that in time, if his ambition survived the trials of his calling, the two would come together as they had come together in the work of the men he admired.



Guston: SOMERSAULT, I, 1946, oil, 40 x 30", Midtown Gallery, N. Y. "The shapes in Philip Guston's new style are most emphatically those of living forms, full of movement and inner tension, but living forms adapted to an existence within the microcosm of a limited two-dimensional area. They are not echoes but the equivalent of the outside world, moulded by the artist's creative imagination."

During the crucial phase of his career, Philip Guston's development was slowed by the necessity of accepting, for economic reasons, a series of government-sponsored mural commissions, in which his ideas were inevitably influenced by the prevailing standards for such works. Even so, he made progress, and his final and most ambitious undertaking of this kind, the decoration of the community building of the Queensbridge Housing Project (1940), shows passages prophetic of his more mature achievements in the years to come. This is particularly true of a group of boys fighting a mock battle with the aid of paper helmets, garbage-pail covers, sauce pans, and odd pieces of wood and rope. Perhaps the suggestive power of this design was due to the fact that in painting it Philip Guston did not simply use an "appropriate subject" suggested by the purpose of the mural, but a vivid memory of his own childhood. In any event, he repeated it, with minor changes, in

a small canvas of that period, and less than a year later he reworked the same theme into *Martial Memory*, his first completely successful oil. There is an astonishing and instructive contrast between these works, despite their similarity of content. In the mural, the boys are engaged in a real joust, haunted by memories of Paolo Ucello; the scene is conceived as a dramatic clash of bodies and paraphernalia. In *Martial Memory*, on the other hand, the group has become a curiously moving symbol of adult conflicts and emotions. The boys are displaying their grotesque arsenal with strange, slow solemnity, as if their play had suddenly turned into a ritual. They are no longer the stylized likenesses of everyday reality but images with a new and more profound reality of their own. The new vision of *Martial Memory* also manifests itself in the formal structure of the work; here, for the first time in Philip Guston's career, the lessons of cubism have been fully understood. There



Guston: THE COURTYARD, 1946, oil, 43 x 34 $\frac{3}{8}$. Midtown Gallery.

Guston: SOMERSAULT, II, 1946, oil. (Unfinished.) Midtown.

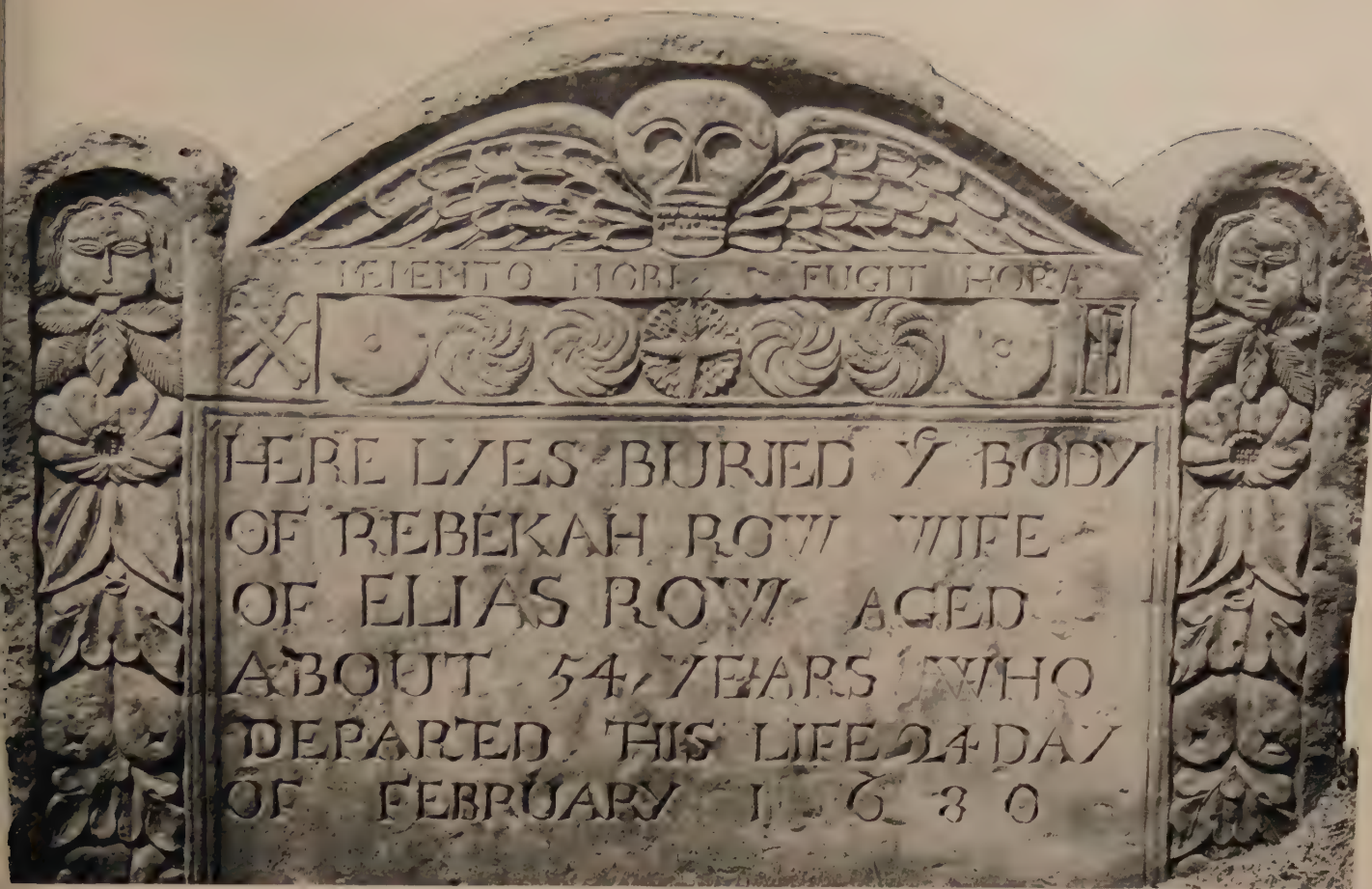


is a new interlocking of voids and solids, a new awareness of the limited area of the canvas as the "carrier" of the picture, and in the somewhat self-conscious juxtaposition of surface textures one senses the echoes of collage.

The only aspect of *Martial Memory* that left Philip Guston dissatisfied was his somewhat timid handling of the oil medium. As he himself put it, he was still "afraid of oil paint," a natural consequence of his long preoccupation with the much more limited fresco technique. He felt that before he could proceed any further in the new direction indicated by *Martial Memory*, he would have to overcome this fear by exploring the full range of the medium. The next four years, which he spent as an instructor at the State University of Iowa, were devoted to this purpose. It was during this period that he painted *Sentimental Moment*, for which he received the Carnegie Prize last year. The title of the picture might as well be applied to this entire phase of Philip Guston's development; somehow, his concern with the varied possibilities of oil painting seduced him into a temporary neglect of the structural qualities he had achieved in *Martial Memory*. He fell into what one might almost describe as a neo-romantic mood which, despite its fine lyrical appeal, tended to lead him astray from the path he had chosen before. Only during the winter of 1944-45, shortly before he left Iowa to take up his present position at Washington University in St. Louis, did he recapture the basic values of his previous style, but with the advantage of a vastly enriched technical equipment. The result was *If This Be Not I*, his most famous picture to date, an intricate blending of the delicate poetry of his "neo-romantic" phase with the structural and symbolic qualities of *Martial Memory*. Once more we see, this time in terms of a masquerading group of children on the porch of a tumble-down house, a mirror of the conflicts of modern man, but now, for the first time, the evocative power of the work springs as much from the richness and depth of its color as from the design.

In *If This Be Not I*, then, Philip Guston summed up and recapitulated his entire development as a painter since 1940. It was an experience that cleared his mind and gave him a tremendous impetus to strike out in new directions. During the past year, his work has acquired a freedom and boldness far beyond his previous efforts. Compared with such paintings as *The Courtyard* and *Somersault I and II*, the design of *If This Be Not I* gives the impression of being essentially static, like a carefully set stage, and the behavior of the children contains an element of self-consciousness, of being aware of the spectator, as against the impulsive and spontaneous action of the figures in the later pictures. Similarly, in *If This Be Not I* the scene is still confined within the bounds of external plausibility; every detail in it could be translated back into reality. *Night Children* and the subsequent paintings no longer suggest this possibility. In them, there is no distinction any more between figures and setting, between the formal and representational aspects of the design. Yet nothing could be farther from the truth than to regard these works as abstract. The shapes in Philip Guston's new style are most emphatically those of living forms, full of movement and inner tension, but living forms adapted to an existence within the microcosm of a limited two-dimensional area. They are not mere echoes but the equivalent of the outside world, moulded by the artist's creative imagination.

Thus, in his present work, Philip Guston has finally become the true spiritual kin of the artists whom he had learned to admire more than a decade ago. His debt to them, needless to say, is considerable; among the important names on his list of creditors, are those of Picasso and Mirò, of Henry Moore and Tamayo. But now he has begun to repay this debt, and the chances are that before long he will have repaid it in full.



Gravestone of Rebekah Row. Graveyard in Charleston, Massachusetts. This stone, topped by a winged skull and displaying elaborate symbolic borders, is an excellent example of the type of design most commonly found in New England graveyards.

LAMBS IN A LARGE PLACE

BY JAMES THOMAS FLEXNER

THE Puritans brought with them from England a tradition of design that had been an integral part of their folk culture for numberless generations. That pigment was applied to walls and furniture, that shapes were sometimes worked in textiles rather than on canvas, does not change the fact that seventeenth century Massachusetts artisans were familiar with the application of color to achieve a decorative effect. Another medieval necessity required representation in its baldest form. When many people could not read and shop-windows were non-existent, inns and stores were identified by signs with pictures on them. Each business street became a picture gallery open to all, and there are documents to show that the colonial connoisseurs rushed to see a new masterpiece of sign painting more avidly than we rush to the art shops on New York's 57th Street.

Scorn not such humble matters! The esthete who insists that all artists are Promethian individuals apart from ordinary life and superior to it, will understand little of what took place in colonial America. Painting was not an upper class tradition superimposed from above, but an extension of the activities of artisans engaged in utilitarian tasks.

Among the earliest known group of New England painters, who arose about 1670, there was an artist of great ability whom

we shall call the Freake Limner, since his masterpiece was the double portrait of *Mrs. Freake and Baby Mary*. This is one of those odd canvasses whose weaknesses are its strengths. That the painter was unable to represent weight or depth creates the floating quality of dream. A young mother, beautifully dressed in lace and an embroidered gown, looks at us gently from an uncharacterized face that might be the face of all mothers. The baby is a perfect little doll who never screams or sickens, a girl's imagining of the child she will one day fondle. Eternally mother and baby reach out to each other in an allegory of happy motherhood.

Three portraits of Gibbs children may also be attributed to the same artist. They show us not people, but symbols representing people. That bodies are almost completely flat would bother us in pictures that set out to imitate reality: here reality is transmuted into a two dimensional pattern. The most versatile weapon in the armory of the renaissance and modern painters, the use of light to define shape and blend color, is to a large extent ignored. Shadows that turn a cheek or mold a nose are the merest whisps, having no constancy based on a single source of radiance. Not subordinated to one another, the colors tend to be equally bright. Margaret Gibbs' yellow hair, her silver necklace, her reddish-brown dress, her red drawstrings and bows, her creamy white apron edged with meticulously drawn lace, all are depicted independently of each

R. FLEXNER HAS CONDENSED THIS ARTICLE FROM HIS FORTHCOMING BOOK ON COLONIAL PAINTING, "FIRST FLOWERS OF OUR WILDERNESS."



Freake Limner: ROBERT GIBBS, 40 x 33". Coll. Theron J. Damon; MARGARET GIBBS, 40½ x 33". Coll. Mrs. Alexander Quarrier Smith.

other and placed side by side on the canvas. The picture has unity only because it was conceived in a single mind as a single decorative design.

That the Freake Limner and some of his Boston contemporaries painted very differently from the fashionable English artists of their time had encouraged nationalists to shout that they had created an "American manner," unrelated to Europe. This is, on the face of it, ridiculous. In 1670, Boston had been settled only 34 years; the vast majority of the adult population had grown up abroad. As Americans, the painters were very close to being Englishmen.

The Freake style was, like the furniture over which the pictures hung, a survival of English medieval forms. All during the great days of the Italian Renaissance, the British, isolated on their northern island, had continued to paint in the manner created by their manuscript illuminators. When England became a world power during Elizabeth's reign, its greater contact with the continent was counteracted by a rise of nationalism. Elizabeth herself disliked the art of the Renaissance, insisting that her own portrait be executed in the flatly-lighted, linear manner traditional in her homeland. To the critics of the nineteenth century this preference seemed impossibly strange in so intelligent a woman; nowadays, when we have broken with so many canons of the Renaissance, we can see that the native tradition had great beauties of its own. The large painting of *Henry, Prince of Wales, and Sir John Harington* (1603), which exemplifies the most sophisticated manifestation of Elizabethan painting, has great charm to contemporary eyes.

Of course, English prosperity lured foreign masters across the channel. The first major import, Holbein, was forced by local tastes to modify his renaissance technique towards medieval pattern-making. However, successive waves of foreign artists finally washed under the native style, the key date

being the arrival of Van Dyck in 1632. By 1670 two generations had passed since the medieval manner was fashionable at the British court.

But Massachusetts was settled by representatives of the middle class who came from the western counties. There, among the hedgerows of old England, life at court was a dim rumor, and it was considered a rumor unsuited to virtuous ears. When they created pictures, rural Englishmen adhered to the provincial version of the illuminators' tradition which had so long been their folk approach, the very style that the Freake Limner practiced. This style was very well suited to the needs of native painters, for it reflected the natural esthetic interests of simple people. If largely inspired by his own imagination, an amateur of any century will create pictures whose emphasis is on outline and geometric balance.

It is impossible to be certain whether or not the Freake Limner had been a professional portraitist in England; he could have received all the training he needed from the humbler branches of the painter's trade: coloring walls, brightening furniture, blazoning signs. Indeed, a canvas was built up much as a room was decorated, according to the medieval traditions that still dominated the New England crafts. Since the modern conception of planning a room as a whole had not yet developed, each piece of furniture was embellished for its own sake by paintbrush or carving tool, and then set down next to its neighbor. In the same way the Freake Limner put a piece of lace there, a red ribbon here, delighted to see each add its own touch of delicacy and color. Thus, the paintings were a true expression of their place and time. That seeming paradox, the beauty of some of New England's earliest paintings, is explained by their being profoundly part of the folk culture brought by the settlers to the wilderness.

However, such enchanting anachronisms as those of the Freake Limner could not monopolize the art market in Boston,

that bustling seaport linked by a flying shuttle of ships to the old world. Trade made men rich and gave them knowledge of trans-Atlantic elegance. Sending abroad for the latest coat and neckcloth, a colonial merchant could not be satisfied with portraits almost a century out of date.

Thus when the curtain rises on New England painting about 1670, we find active, in addition to the medieval craftsmen, painters working not in the manner of the British countries but of the court. Of these, Thomas Smith has been identified. He is said to have been a sea captain who reached Boston from Bermuda about 1650; in 1680 he was paid four guineas by Harvard for a portrait now lost. This ends our documentary knowledge of him, but we have his portraits of himself and of his daughter, Maria Catherine Smith. Both are in violent contrast with the Freake style.

The difference is the difference between two ages of man: the static Middle Ages and the restless Renaissance. In their search for meaning, Renaissance artists desired an accurate visual understanding of nature. The body was no longer a major pattern holding together the minor patterns of costume and decoration; it had weight, shape, and existence in space. Variations of light and shade, called *chiaroscuro*, were used to make round things round and square things square. The most important elements of the picture were placed in the greatest light, creating an emphasis unknown in the Middle Ages. Local patches of color were outlawed in favor of a general chromatic scheme, part of the light and shade pattern and subordinated to the over-all conception.

Thomas Smith applied this technique with the ardor of a recent convert. To make each passage as expressive as possible, with a dripping brush he over-emphasized form, contrast, movement of light. Highlights are sharp and crude, shadows heavy. He rewrote the string quartets of the British court painter, Sir Peter Lely, for some wild back-country instrument.

Smith's pictures are interesting commentaries on the Puritan mind. He made his self-portrait instinct with life: strong flesh, firm character, and in the background a sea battle. But death, that obsession of the Puritans, is also present. The right hand holds a skull, which rests on a paper inscribed:

"Why why should I the World be minding
therin a World of Evils Finding.

Then Farwell World: Farwell thy Jarres
thy Joies thy Toies thy Wiles thy Warrs
Truth Sounds Retreat: I am not sorye.

The Eternall Drawes to him my heart
By Faith (which can thy Force Subvert)
To Crowne me (after Grace) with Glory.

T. S."

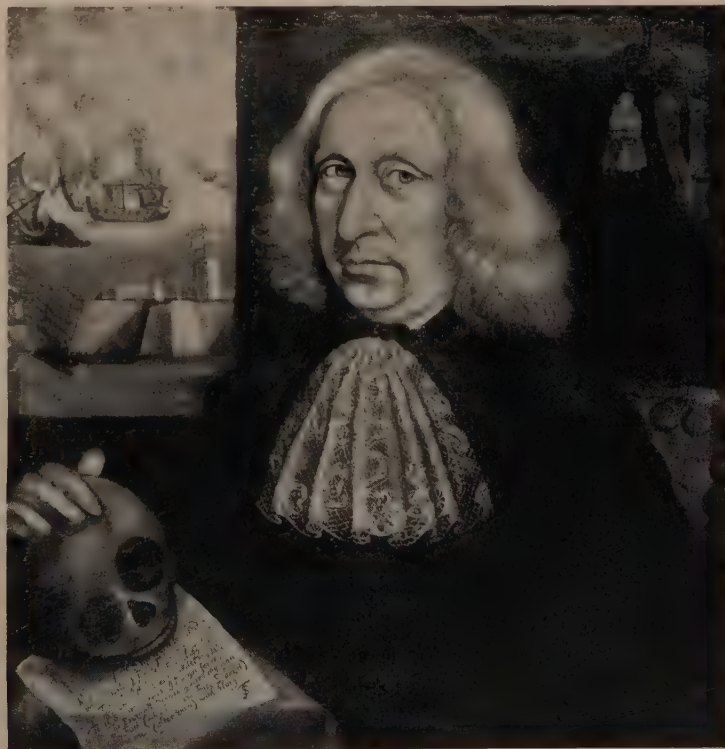
This seeker after grace painted his daughter in a most physical manner. He showed her as a luscious brunette with huge dark eyes, curly hair and provocatively pouting mouth. Perhaps the Puritans, those beggetters of large families, were not as opposed to sex as Victorian writers would have us suppose.

A large number of the canvases discussed in the Worcester Art Museum's publication, "XVIIth Century Painting in New England" (edited by Louisa Dresser), cannot be attributed either to the Freake Limner or Thomas Smith. The known portraits produced between 1670 and 1690 must represent the work of at least five artists. Possibly that number should be doubled to explain pictures that have been preserved. However, the canvases that have weathered two and a half centuries are certainly only a small proportion of those painted; the entire output of several painters has probably been lost. When we recall that Boston had only some 14,000 inhabitants, we realize that the seventeenth century Puritans were well supplied with artists.

The large number of hands is due in part to the tendency of the painters to practice many crafts, laying down joiners' or printers' or cordwainers' tools when they picked up their brushes. Yet Boston's artistic activity went far beyond what might be expected from the dour world-haters of the New England myth. This makes us question the traditional statement that the Puritans were opposed to painting on religious principles. Indeed, the older generation of scholars, who depicted them as fanatics sewing scarlet letters on high-spirited young ladies, has been succeeded by a school that demonstrates their interest in the liberal arts.

Like all the ideals of man, Puritanism was superimposed on the ordinary complexities of living. Men went to church, it is

Thomas Smith: MARIA CATHERINE SMITH, 27½ x 24¼. Amer. Antiquarian Soc.; SELF-PORTRAIT, 1693, 24¾ x 23¾. E. B. Hilliard.



true, but they also ate and traded and conceived children and spent long winter evenings by the fire. The argument as to whether the settlers came over to worship God or to catch fish could perhaps be resolved by saying that not only were both motives present, but they were so fused together that the Puritans themselves could not have separated and evaluated them.

For Puritanism was not exclusively a religious movement; it was part of the long battle of the middle classes against the aristocracy. With the break-down of the static conditions of the dark ages, there started a great shift in the condition of mankind—call it religious or economic or cultural or what you will—that has not yet reached dead center. New classes appeared and with them new philosophies suited to their state of living; they used these philosophies as battering-rams to attack the prerogatives and philosophies of the classes trying to preserve the status quo.

An expression of British mercantile thought, Puritanism was a way station on the road to democracy. It reflected the preconceptions of the group from which it stemmed, altered in some particulars by reaction against the preconceptions of the group against which its believers were fighting. It did not attack the handicrafts practiced by its own constituents, but rather the elegant arts of the courts. Thus a turkey-work rug was acceptable while an elaborate lace stomacher was not. Efforts were made to keep down luxury, but luxury was thought of not in middle class but in aristocratic terms.

Portrait painting seems always to have been accepted, perhaps because it reflected one of the conceptions basic to the Puritan revolt: interest in the individual. There could be no objection to preserving the face of a God-fearing merchant or minister; indeed therein lay piety to the middle class ideal. But honest men of the people should not be tricked out by the artist to look like pimps from court. The voluminous lace worn by the Freake Limner's sitters represented some recession from Puritan thinking, but the fact that their pictures were painted did not.

The adverse effect of Puritanism on the visual arts was not, as is often stated, due to a general opposition to handicrafts and painting, but rather to the fact that it excluded them from the greatest preoccupation of the people. The pioneers poured out their emotional, their imaginative, their esthetic selves into their revolutionary worship of God. When a new settlement was made at Worcester, the General Court organized a meeting house so that the people should not feel like "lambs in a large place." The sermon was the settlers' favorite art form, and let not those who have slept through the prosing of some twentieth century minister think it a bad one. Describing the effect eighteenth century ministers sought, Michael Wigglesworth wrote, "Eloquence gives new lustre and beauty, new strength, new vigor, new life unto truth; presenting it with such variety as refresheth, actuating it with such hidden, powerful energy that a few languid sparks are blown into a shining flame." Similar words could be used about painting. The people loved sermons, rushed to them as we wish today the public would rush to art galleries, discussed them endlessly; in fact were so enthusiastic that in order to get necessary work done legislation had to be passed limiting the number of religious discourses.

When John Cotton preached, so an admirer wrote,

"Rocks rent before him, blind received their sight,
Souls leveled to the dung hill stood upright."

Had a colonial painter been permitted to depict this scene, he would have been working out of the profoundest depths of his consciousness. He was not permitted. In their opposition to Catholicism, the Puritans had banned the "siren wiles" of that

church, including religious painting. They were following a long-seated English tradition.

Few models existed on that northern island to inspire a love of religious art. The devotional painting of medieval England was smashed as part of Henry VIII's attack on Catholicism, and when, almost a century later, England came at last in contact with renaissance traditions, the prejudice against "popish" painting was deep-seated. The British were as immune to the major interest of the great European painters as the colonists were to the religious art which flourished to the north and south of them: in French Canada and New Spain.

However, the taboo that excluded New England painters from the major emotional preoccupation of the people had one loophole. Death was forever in the Puritan's mind; it was both the *finis* and the apotheosis of human endeavor. When no circuses came to town, and dancing around a may pole was a heinous offense, the funerals of great men provided exciting pageants for the pomp-hungry citizens of New England towns. Ostentation and display, forbidden to the living worshiper, were permitted to his grisly corpse. As Harriette Merrifield Forbes points out in her fascinating book on early gravestones, the New England artisans received more business from the death of a rich man than from his entire life. Painters were employed with the other craftsmen. Waitwell Winthrop's heirs spent twenty-two pounds for pictures carried in his funeral pageant. When we recall that Thomas Smith received only four guineas for a portrait, we realize that this must have bought a great deal of art.

The mortuary paintings, which seemed gruesome to the Puritan's descendants, have all been destroyed, but old records show that the painted designs were the counterparts of those carved in durable rock by the gravestone cutters. Winged skulls were the most common gravestone decorations; similar death's heads were painted to be worn on the foreheads of funeral horses. On the sides of the horses often hung coats of arms, the painted equivalents of those found on the more expensive stones. A winged hour-glass, indicative of passing time, was worked both on rock and canvas; indeed, as a payment to Thomas Child reveals, this symbol even invaded the supposedly pictureless churches. When we read that mourning cloths were hung over the pulpits during funeral sermons, our curiosity is intense to know what, if anything, was drawn upon them.

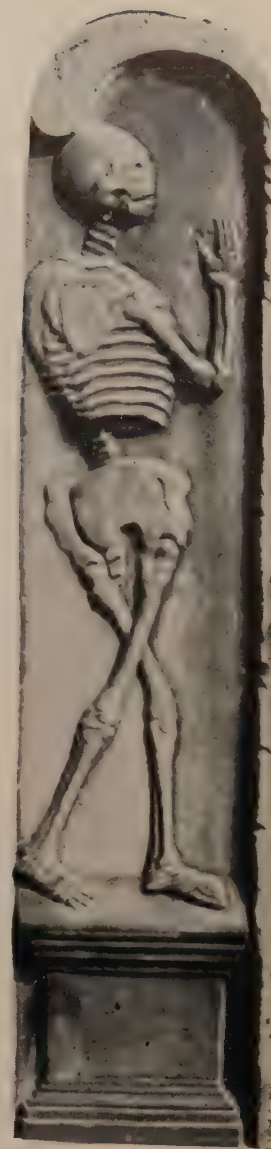
That Thomas Child (1655-1706), who was trained in England as a painter-stainer, specialized in mortuary art is shown by a verse Judge Sewell wrote when the craftsman himself died:

"Tom Child has often painted death
But never to the life before.
Doing it now, he's out of breath;
He paints it once, and then no more."

Henry Wilder Foote, that inveterate reader of ancient documents, explains this passage by stating it was common to depict corpses lying in their biers.

John Foster, the printer and engraver, is shown by old records to have been a painter as well. He embellished so many of his books with the same woodcut that it seems practically his trade-mark. Two winged cherubs, fat, bouncy, and naked, are blowing trumpets while between them a skeleton climbs comfortably out of his coffin. The design is held together by flowered borders similar to those that run down the sides of tombstones. This mingling of fat flanks with bare bones, of putti with a death's head, reflects amusingly the marriage of convenience between the Middle Ages and the Renaissance which was Puritan culture.

Foster's own gravestone carries a picture that might have



Center: Gravestone of John Foster. Graveyard in Dorchester, Massachusetts. Because a narrow definition of sculpture has kept them from being appreciated by writers on art, the gravestones of early New England have been ignored in histories of our culture. Yet they are among the most exciting manifestations of the early American spirit.

Right and left: Details from the gravestone of Ruth Carter, Granery Graveyard, Boston. The illustrations of gravestones in this article are all from photographs taken by Harriette Merrifield Forbes for her epoch-making book, "Gravestones of Early New England." "The spirit of early New England still reigns undisturbed in many a crumbling graveyard. A few steps from the highroad through rank grass carry us into the intellectual world of our distant forebears. Louder than the shrilling of crickets and the song of birds, lank skeleton jaws shout 'Memento mori! Fugit hora!' But every skull is tipped with living wings and many a bony forehead wears a crown. All these hollow eyes and lipless mouths bring not terror but majesty."



Neil Family Gravestone. Granery Graveyard, Boston. The use of this monument to commemorate more than one burial forced the artist to depart from the conventional upright shape. The illustration reveals how brilliantly he solved the problem.

been executed more felicitously with a brush than with a chisel. On a globe of the world supported by formalized birds rests a candlestick, representing the church, holding aloft the candle of Foster's individual life. Death, clad only in his ribs and grinning horribly, is about to snuff out the candle despite the efforts of Father Time, a bearded man with wings and an hour glass, to stay his skeleton arm. Above all shines the sun, a human face emitting rays. Foster may have designed the stone himself. Records, although admittedly from a later date, show that the pictures from which gravestones were cut were sometimes drawn by painters.

The symbolism of the gravestones, and thus presumably of the mortuary paintings, was rich in the extreme. Mermaids stand before us, naked and unashamed, indicating that Christ was half man and half deity. Peacocks strut, representing resurrection. The world spins in its sphere, surrounded by the sun, moon, and stars. Arrows, pick-axes, palls, and spades speak of the inevitability of death. The decorative borders running down the sides of the stones combine pomegranates promising eternal life with figs denoting prosperity and happiness. A grape-vine shows that the deceased had labored in the vineyard.

The spirit of early New England still reigns undisturbed in many a crumbling graveyard. A few steps from the highroad through rank grass carry us into the intellectual world of our distant forebears. Louder than the shrilling of crickets and the song of birds, lank skeleton jaws shout "Memento mori! Fugit

hora!" But every skull is tipped with living wings and many a bony forehead wears a crown. All these hollow eyes and lipless mouths bring not terror but majesty. We stand in the world of Raleigh and Burton; this is the shrine of Elizabethan death. Calmly and regally, he calls his subjects home. Then merchant and artisan lie side by side. Soon there is a stirring in the soil; grass raises little spears that speak of resurrection; it is spring on earth as in heaven, and the sun of God's grace shines warm on the blossoming New England hill.

The graveyards remain, but the funerals of old New England must be recreated from brief jottings in ancient diaries. Only in imagination can we return to those unpaved streets, mingle under jutting second stories with the awe-struck Puritans who, so Judge Sewell tells us, not only leant out of every window but perched "on fences and trees like pigeons." The procession comes at a death's pace, slow, so slow. The horses have become creatures from a fabulous world: their hooves are muffled, they wear long black stockings, each equine face has been transmuted by a picture on its forehead into a skull. Hangings thrown over the horses' flanks, placards in the mourners' hands, speak both of vanity and its defeat. The deceased, now locked in that coffin, is perhaps depicted as he looked in the first still moments of death; hour glasses and other symbols of passing time are rendered in sombre colors. Standing in our imagination beside our ancestors, we marvel at the majesty of an early American art dedicated to death and resurrection.

John Foster: 17th century book illustration. "This mingling of fat flanks with bare bones, of putti with a death's head, reflects amusingly the marriage of convenience between the Middle Ages and the Renaissance which was Puritan culture."



ANIMALS IN ART

The recent exhibition of "Animals in Art" at the Museum of Fine Arts, Boston, was assembled from the museum and neighboring collections by Dr. George Swarzenski, who explained that his "idea was to show not only the typical realistic representation of animal life in its connection with man—as in hunting, sports, and pets—but also the magic and symbolic representation of animals in primitive, mythological, and religious art."

The result was such a zoo as no one has ever beheld. Even Sir John Mandeville, who solemnly reported having "seen many a griffin" on his travels in Asia, would have been at a loss for words. Not only were there griffins, but also monkeys, lions, dogs, elephants, turtles, buffaloes, pheasants, boars, camels, cats, cocks, leopards, goats, tigers, cranes, horses, pigeons, dogs, fish, foxes, and a number of specimens as yet unidentified by any zoologist, including Dr. Seuss.

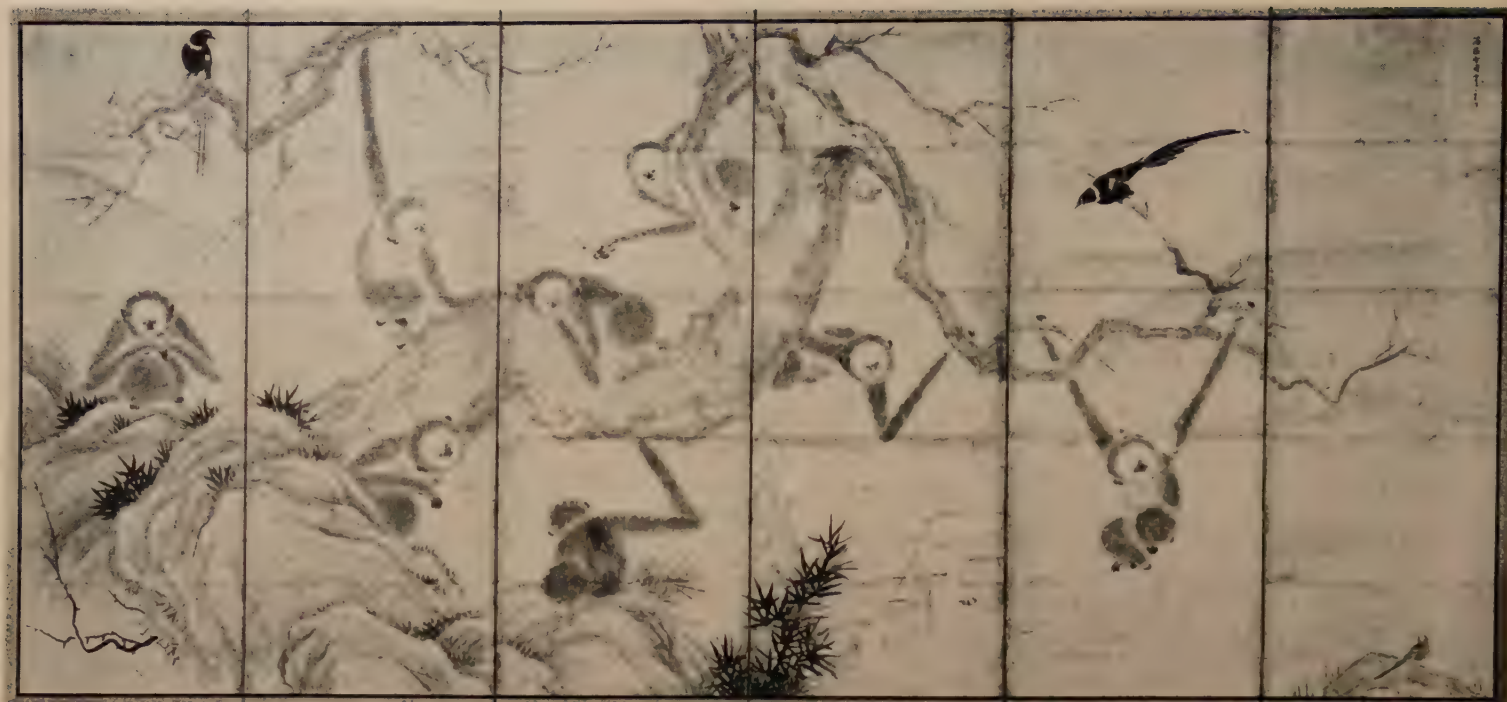
In bronze, stone, clay, and wood, painted on paper and woven into cloth, these animals presented a vivid reminder that although our predominantly urban society today tends either to domesticate or sentimentalize the animal world, its importance to human beings was for a very long time intensely real and exciting.

On this and the following pages are reproduced a few objects from the exhibition, chosen just because we happen to like them, and because we think the idea of the exhibition, though by no means new, is one that might well be repeated in other museums throughout America. (In Boston it was so popular that it was extended two weeks beyond its scheduled five.)

The animals on this page are from the center of a 17th-century Indian rug, about 98 by 60 inches, in the collection of the Museum. Writing about it in 1882, when it was in London, William Morris said: "It is a very rare and fine work of art; it belongs to the highest class of this kind of wares, of which necessarily very few specimens are left, and it is a noble example of that class . . ."

J. D. M.

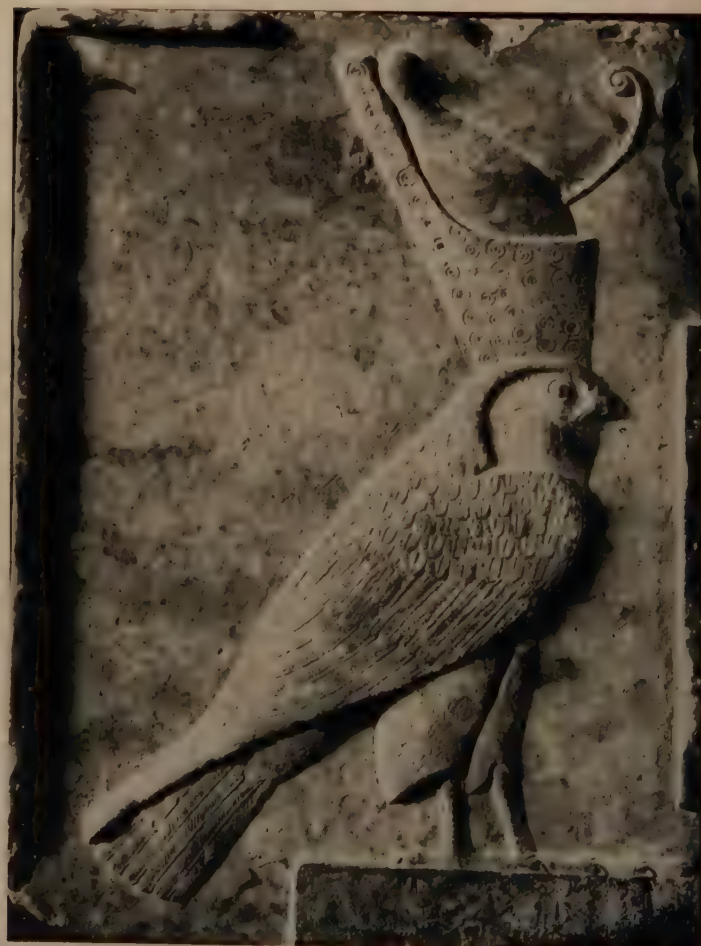




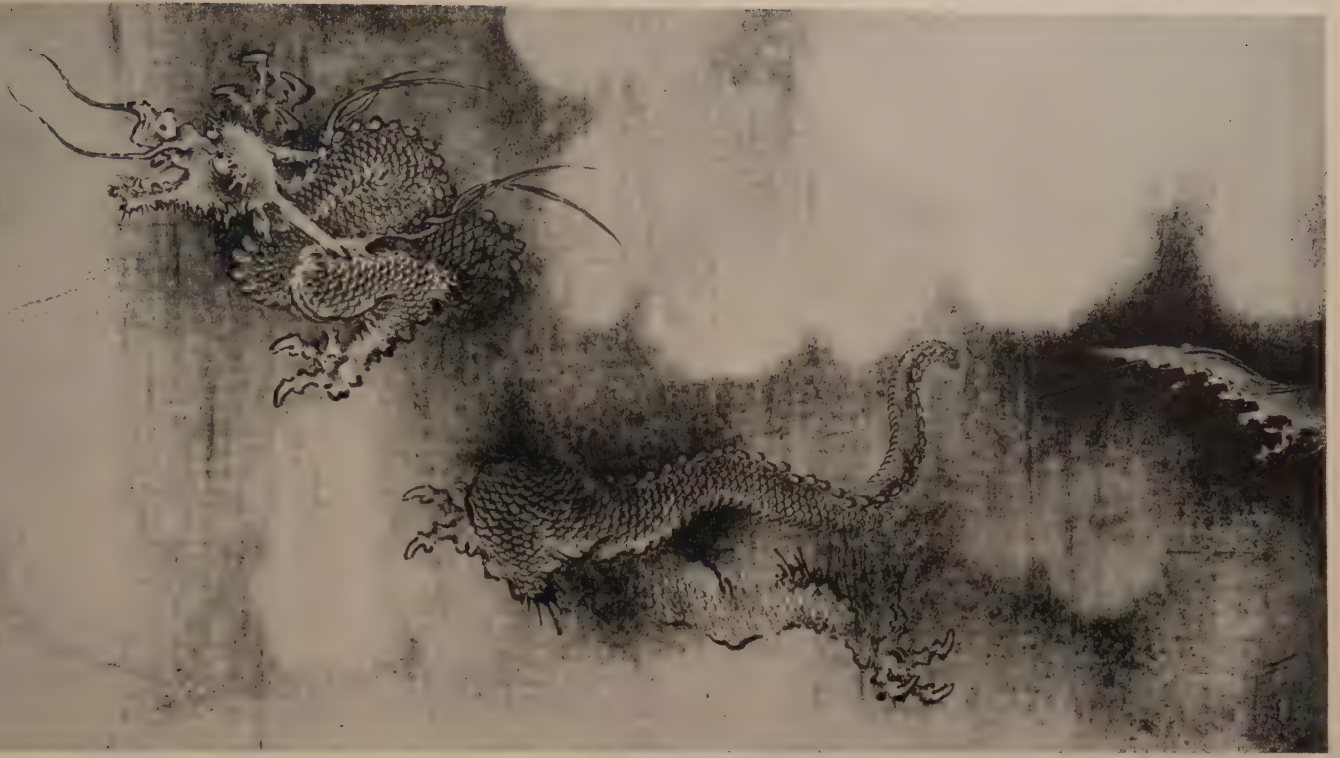
Sesshu (1420-1506): Monkeys and Birds in Trees, one of a pair of six-fold paper screens, ink monochrome, Japanese Ashikaga Idealistic School. Collection of the Boston Museum.



Tapestry Medallion, Egyptian (Coptic), 3rd-7th century, 8¾ x 8½".



Limestone Falcon (Sculptor's model), Egyptian, ca. 600-300 B. C. Symbol of the godlike majesty of the Egyptian king, wearing the double crown of Upper and Lower Egypt. Perhaps served as a model for a hieroglyph to be carved out in one of the inscriptions of the temples of that time. Boston Museum.



Ch'en Jung (active c. 1235-55): NINE DRAGON SCROLL (detail), paper, ink and slight color, Sung Dynasty. Two inscriptions by the artist appear on the painting. The one at the beginning is a memorandum stating that the NINE DRAGON SCROLL was executed in the year of chia-ch'en (or 1244). Boston Museum.

Terracotta Goose with Goslings, Greek, 5th century B. C. Such figures of animals were made for offerings in temples and tombs. This piece is unusual because preference in votive offerings was for quadrupeds—goats, horses, etc.



Stone Lion from Lung-men, c. 680-81 A. D., 3'8" high. One of two guardian lions cut in high relief in the walls of a T'ang Dynasty cave in the cliffs of Lung-men, the Dragon Gateway, overlooking the I River. The cave, which was a shrine containing Buddhas and Bodhisattvas, contains inscriptions dated in correspondence with A. D. 680 and 681, which are believed to be contemporaneous with the cutting of the cave and the major sculptures. Boston Museum.



Three examples of the work of Jean Crotti, in the glass medium invented by him and called *gemmeaux*. Above left and right are his versions of a painting by Rouault and another by Picasso, both of which have been approved by the painters. Picasso, in fact, was so pleased with the result that he commissioned another, which he now owns. At lower left is one of Crotti's own compositions, *THE WAY OF THE CROSS*, and below is a view of his studio in Paris, with the artist bending over the table at extreme right. Photos of the Rouault and Picasso are by Auerbach; the one of the Crotti by Crumley.



THE GEMMEAUX OF JEAN CROTTI: A PIONEER ART FORM

BY WALTER PACH

THE exhibition of Jean Crotti's "gemmeaux" at the French Embassy in New York may have very far-reaching effects. It comes to us heralded by the glowing comments of the critics and I who, in Paris about a year ago, saw the premiere showing of this new technique. As a sample of opinion, we quote from Bernard Champigneulle: "All the works are Crotti's own, conceived for this technique or taken from the best masters, whom he has translated with a spirit, a fervor and a talent that command admiration. Some of them even appear to be destined for such an honor. The great Rouault, whose painted work is so closely akin to the formal and spiritual glassmakers of the Middle Ages, would be selected first; then come Picasso, with his strongly contrasting colors, Matisse with his vigorous graphics, and Braque with his beautiful equilibrium." Since painters of such importance have collaborated with Crotti by submitting their works for translation into gemmeaux, it is significant to read the following in Jean-Daniel Maublanc's article in *FRANCE-ILLUSTRATION*: "These great artists, who are very exacting, are enthusiastic over the results obtained by this inventor."

The verdict of these men assures us of the faithfulness with which their paintings have been rendered in glass. But the main significance of the gemmeaux is their offering to artists of a totally new medium. Henri Focillon, in "The Life of Forms in Art," demonstrated the fact that the effect of a work is inseparably connected with the medium in which it was produced; and every artist has felt what it means to employ different techniques. To change from pastels to watercolor, from charcoal drawing to etching, or from oils to fresco is to be forced to new considerations of handling, and to be enriched by new possibilities of effect. Indeed, when the previously unknown medium comes to be generally used, it may determine changes in the outlook of a whole school. The advantage of Crotti's gemmeaux may tempt large numbers of men to use them, and since they are primarily a form of color, they may sensitize a whole group or even a generation of men to the quality we know (or half-know) as color.

What, then, are gemmeaux? They are pictures produced by what may best be called a mosaic of glass through which the light passes. Unlike classical mosaics, which are opaque and which get their simple and powerful effect by laying small rectangles of stone or glass in a pattern, the gemmeaux are made by painting (almost in pointillist fashion) with well regulated quantities of finely cracked—but not powdered glass, of a great variety of colors. Someone may ask wherein that differs essentially from the art of the stained glass window, as practised in earlier centuries and as renewed by John La Farge and others. The answer is two-fold and derives from the means employed.

The gemmeaux, applied to a horizontal surface of perfectly

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WALTER PACH, ARTIST, CRITIC, LECTURER, AND AUTHOR HAS BEEN A CHAMPION OF MODERN ART IN AMERICA SINCE BEFORE THE FAMOUS ARMORY SHOW OF 1913, WHICH HE HELPED TO ORGANIZE. HE IS THE AUTHOR OF "MODERN ART IN AMERICA," "QUEER THING, PAINTING," AND MANY ARTICLES THAT HAVE BEEN PUBLISHED HERE AND ABROAD.

clear glass illuminated from below while the artist is at work, are held in place by a transparent liquid cement, and then sealed up by a backing, again of clear glass. Thus, there is, as a first advantage, the abolition of the lead borders heretofore used. Occupying much space in the design, their preparation in advance is opposed to the idea of painting as it has existed in recent centuries; the gemmeaux are used like another form of pigment. Then, the cracking of the glass into small particles gives to Crotti's panels a scintillation, a resonance, unobtainable from the solid surfaces of ordinary stained glass. The difference is that which exists between the uncut diamond or emerald and the same stone scattering light from the multitude of facets which the gem cutter has given it. Signac is not so great a colorist as Delacroix, his idol, but the divisionist technique of the later man gives to his painting a brilliance and luminosity not to be found in the work of Delacroix himself.

So we are brought back to the well-known idea that the two elements in art production are the personal value of the worker and the idea with which he deals. Outside of France, in modern times, various fine and strong personalities have failed to reach the art which might have been theirs because they lacked a tradition, an idea, to serve as a vehicle for their energy. In many an art center, on the other hand—Florence or Venice in the past, Paris during the last century—the possession of a living and expanding current of expression has permitted numbers of minor talents to produce work of genuine and enduring interest. Often the contribution of an idea is so important, as in the case of Claude Monet, for example, that a good bit of time must pass before people see that another man of his group (in this case, Cézanne) is the greater personality.

If we are agreed on the significance of discovery, as such, it is fitting to say a word about the artist who has worked out the method illustrated in the pictures before us. Jean Crotti has, for well over thirty years, been a contributor to the major exhibitions of Paris, his work always having been marked by a need for new experiment. His biographer, Waldemar George, insists on the "inner conflict and meditations" which finally drove him to give years to the perfecting of this new technique. But perhaps a more concrete stimulus is to be noted. For Crotti was frequently in the studio of his brother-in-law, Marcel Duchamp, when, around 1916, that great innovator was painting on his big sheets of glass. Though ten years older, Crotti was willing to accept the idea thus illustrated, and himself produced several paintings in this medium. It is likely that the beauty of the material remained in his mind, even after the long period when he again worked on canvas; and so his crucial discovery of the effects to be obtained from the facets of the glass is a logical outcome of earlier effort.

To quote Henri Laugier, cultural director to the United Nations, "This is a new art form, a new creative technique born during the war and the occupation;" and the account this exhibition gives of France's activity during that time of bitterness is eminently appropriate for the French Embassy, which thus welcomes the public to its splendid quarters at 934 Fifth Avenue, New York. The exhibition will continue there until February 10th.



*Charles Smith: FOUR ROOSTERS.
Colored woodblock printing.*

THE NEW TECHNIQUE AND NEW WORK OF CHARLES SMITH

BY JEAN BROCKWAY

CHARLES SMITH has developed an entirely original variation of woodblock printing which has not only furnished a vehicle for his new work but which exemplifies within itself, as though by diagram, what contemporary artists are trying to do with form in space. The process consists in imprinting, one at a time, a number of small wood shapes selected to combine into a given composition. These individual abstract forms the artist has cut and assembled in such vast quantities that endless variety of design is possible. Each composition is unique and cannot be repeated, since it has been built up by the successive impressions of the various movable blocks chosen for the design, each one inked with the color desired.

The art of Charles Smith illustrates the contemporary feeling about space. When he began his abstract compositions in 1936, artists everywhere were committed to the changed visual world, a process which began about 1910. The problem for men like Smith was to find methods which would be fresh and suitable. Such masters of our period as Picasso and Leger, and the brilliant group-thinkers of the Bauhaus, had given them enough to ponder. But in the end each artist is reduced to giving his own answer in terms of his particular gifts and skills. Charles Smith brought gifts to his search for methods which were useful and suitable, centered in his skill with wood and in his developed sense of design.

Born in Lofton, Virginia, in 1893, Smith grew up with

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JEAN BROCKWAY LIVES AT BENNINGTON, WHERE CHARLES SMITH TAUGHT.

gouges and chisels as his childhood toys. His father was a pattern maker for a foundry which manufactured stove doors. These patterns were carved from white pine in massive abstract designs of great variety and of great interest to the boy. He was apprenticed to his father for five years, learning to use, and to enjoy using, the tools of the woodworker. He attended the summer art classes at the University of Virginia during his high school years and later became an art student at the Corcoran Gallery of Art and at the Yale School of Fine Arts.

Following the first World War, in which he served as an officer in the field artillery, Charles Smith turned quite naturally to making woodblock prints as a professional artist. He used architectural subjects, he made book illustrations, he cut portraits, he produced three books composed entirely of his own blockprints and one book of technical information about linoleum print making. His works were reproduced in magazines, in books, were exhibited by museums, dealers, colleges, and were purchased by leading galleries and collectors in the east, west, south and middle of the land.

This broad experience contributed richly to the turn of his work when he developed the new technique by which he is now best known. He is no longer a graphic artist in the narrow sense, for his compositions are very like paintings in their vibrant use of color, in their underpainting and over-coating, block on block, and their wide use of texture and surface interest. They have been described as "block paintings" and the description is fairly accurate.

In general the blocks are cut in the basic beautiful shapes

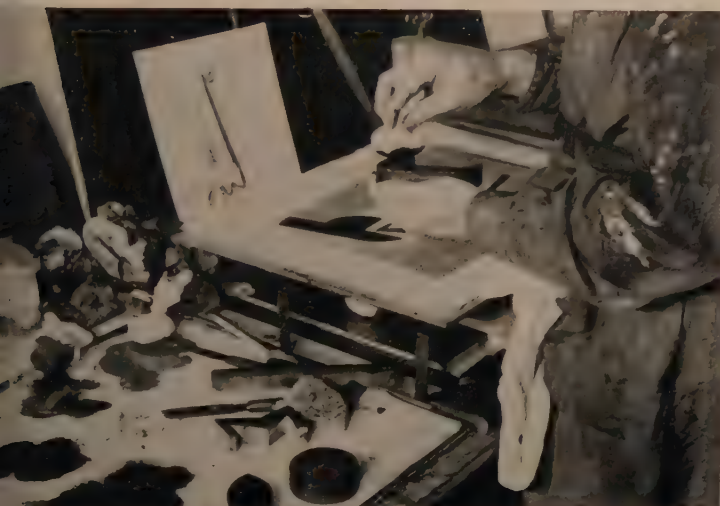


The appropriate block shapes are selected for the composition.



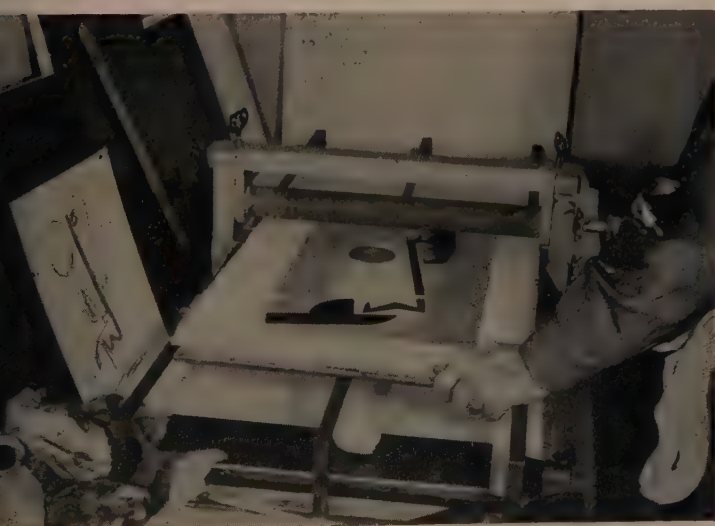
The background color is usually put on first with a large block.

The color is then applied directly to the surface of the block.



The block is placed in its proper position in the composition.

Pressure is applied to the block, transferring the color to paper.



The block is removed, others selected to complete the composition.



which occur in nature: cones, spheres, triangles, rolling hills, pointed bird shapes, ellipses, eggs, curves, spirals, thin lines in every imaginable variation to the number of some hundreds. The same block is sometimes used several times in a work, often in reverse for repeat rhythms or again in a different size, like an echo down the valley. This is delightfully illustrated in the composition at the Fogg Museum of Art where the elongated half spheres are repeated in varying degrees of opacity and transparency.

More often than not a background tone is laid on and the design built up with or without a preliminary sketch. A characteristic of Smith's design is economy of means. Three or four forms are chosen as material for the structure, and by a very disciplined use of these few the space is divided and a little planet with its own movement on its own axis is constructed. The resulting simplicity of effect is more apparent than real. Sometimes as many as one hundred impressions are used in a single picture with no strokes of any kind put in by brush or crayon. Even the most delicate arabesque is impressed from a block.

The colors are obtained from special printer's ink, often with oil colors added, and the result is dryer, less juicy, than painting. Great transparency is possible, and the effect of overlaid colors is extremely subtle and delicate. Smith's palette is sober and undisturbed, with no effort at shock or display. The shock and excitement occur within the design, reinforced but not eclipsed by the color. There is great range in his violets and blues, zinc yellows and pinks, browns, grays and greens, but very sparing use of orange, black, purple and white. The color is applied to the wood forms by dabbers or rollers, depending upon the transparency or opacity desired, and the form is then pressed into the paper either by hand or by the press.

About half of the compositions are purely abstract, and depend for their interest on those basic qualities which go into a work of art in any period. Smith has described his view of these qualities as follows:

"My approach to painting is quite simple. I recognize that the space in which I am to work has unity but lacks variety. Therefore as an artist I try to create variety through the use of shapes, colors, values, lines and textures. In using these means I strive for unity, not the same quiet unity with which I started but something more interesting and exciting."

The remaining compositions contain recognizable subject matter such as boats, buildings, figures, or charmingly out-of-this-world animals. It is the Smith fantasy world of long-necked, slim-horned, flat-bodied creatures that swim, crawl or flip into the delighted vision of the unwary. There are swinging wires, grinning acrobats, uneasy bicyclists, half-sided houses, Picasso ladies, and prim little girls. There are streets that never end, houses that stand lonely. They are of a piece with the abstractions because in both groups the artist is seriously playing his imagination over the known world. One has the experience of feeling the interplay of forms within a given space, some in front, some behind, as seen from above or below, and at the same time walking all around to verify their existence from every angle. In this sense Charles Smith's movable-block paintings symbolize the nature of contemporary art.

His work may be seen in New York City at the Marian Willard Gallery, the Museum of Modern Art, and the Museum of Non-Objective Art; at the Fogg Museum of Art in Cambridge; at the National Gallery and the Phillips Memorial Gallery in Washington; at the Cleveland Museum of Art; and in many other public and private collections.



Charles Smith: ABSTRACTION

"We're on a real rush job"

THOSE who are waiting for new telephone service can be assured that we are doing our best to get it to them.

We're adding telephones at the rate of 300,000 a month. That's good. But the job isn't done until we've furnished service to every one who wants it and there isn't a single person on the waiting list.

Getting materials and switchboards and erecting new buildings are our toughest jobs.

It takes more than money and know-how. It takes determination. You have to make up your mind you're going to do it and then get it done somehow. We're doing it that way.

BELL TELEPHONE SYSTEM



ART AND DEMOCRACY

BY KENNETH CLARK

MODERN DEMOCRACY grew up together with modern science. Behind them both lay certain optimistic notions of the eighteenth century—the Laws of Nature, the Rights of Man, the Triumph of mind over matter. It is natural, therefore, that democracy should be also involved with the means by which science achieved its triumph—accurate measurement. In the nineteenth century it almost seemed as if science were measurement, the power of reducing phenomena to mathematical terms so that they might then be capable of reliable comparison.

Democracy is deeply committed to measurement. It is based on the counting of votes, and the chief criticism of the system in this country is that our way of counting is not an accurate enough form of measurement: hence suggestions like proportionate representation. Measurement is a statement of quantity. We often speak loosely of quality and contrast it with quantity, although in the realm of matter quality is usually capable of precise analysis, and so of quantitative statement. But this is not true in the realm of spirit, and therefore eminently untrue of human beings. All philosophers have been distressed by the fact that democracy seems to be wedded to quantity, and have tried to arrange for a liaison with quality, but without result. And in politics we have come to accept the situation. Even if we do not hold a mystical view of the wisdom of the majority we know the evils which flow from placing power in the hands of a class or an individual and we prefer the fumbling rule of quantity to the efficient rule of quality corrupted by power. Must this democratic principle apply to all our activities? Obviously not. We admit that already when we admit the specialist. But actually this admission is not as important as it sounds because we have come more and more to trust only those specialists whose conclusions can be checked by measurement. We admit a specialist in engineering, for example, because he can put before us a page of figures which (we suppose) another specialist can understand. True, these figures are sometimes falsified by events—a bridge collapses or an aeroplane fails to rise. But if bridges were built on the principle of democratic politics that one man's guess is as good as another's, they would no doubt collapse in greater numbers.

There is, however, a branch of human activity where the results are not susceptible of accurate measurement. We may call it "the arts", though it contains cooking at one end and religion at the other. And here is our problem. Are the arts in a democratic community to be treated on the same pure quantitative basis which, with all its faults, makes do in politics; or are we to trust to experts even though we cannot check their results by measurement; or is there a third course, a compromise perhaps, but one which squares with experience?

We should not have to waste many words in proving that art cannot be judged by standards of quantity. Art is essentially unquantitative. Therein, we may say, lies its peculiar value and the almost magical prestige it holds even among primitive people. But although everyone would admit that art contains some essence which eludes measurement, the apparent absence of all standards of value sometimes leads people to believe that majority judgments are at least as valid in the arts as they are in politics. This is a favorite doctrine with smart and shallow minds. They point to the continual changes of fashion

in the arts, to Pepys' disparaging criticism of Shakespeare, to the fact that in the 1840's the National Gallery paid £330 for van Eyck's Arnolfini and £1,600 for Guido's Lot and his Daughters (the former being now worth £300,000 and the latter £30); and they can show that these errors of judgment (or, as they maintain, freaks of fashion) were not committed by philistines, but by people who had good reason to reckon themselves the best informed and most sensitive of their time. The important fact is not that forgotten painters like Pettie made a fortune out of the new middle class, but that the souls, the flower of English estheticism, believed G. F. Watts to be as great as Titian, but less coarse. "So why not take a majority vote", the disillusioned intellectual may say, "when the united judgment of the finest minds turns out to be no more than a fashionable whim?" And he is supported by the democratic idealist who can at least bring forward Handel's Messiah as an example of a great work which has been unceasingly and unequivocally popular since its first performance. But it requires great steadiness of purpose to maintain a belief in the value of majority judgments in the arts in the face of statistics: in face, for example, of the B.B.C. listeners' research department, which discovered that the most popular form of music was the cinema organ with a listening figure of 85 per cent., and the least popular was the string quartet with a listening figure of 5 per cent.—the lowest figure which the research department thought worth while recording.

Music is, of course, a popular art in this country compared to painting and sculpture. There the indifference and ignorance of the average man is so great that the usual method of sampling would produce no results at all. But in 1938, a popular publishing house produced two volumes of reproductions of painting of which they sold 80,000 copies, and asked the readers to let them know which of the pictures reproduced appealed to them most. The result may be taken as a fair sample, bearing in mind that it is drawn from that small section of the public already sufficiently interested to buy a book on painting. About 80 per cent. of the pictures illustrated were genuine works of art ranging from the *Mona Lisa* to the *Age of Innocence*. Only 10 per cent. were of the Pear's Annual Christmas Supplement school. The odds were therefore weighed very heavily in favor of good painting; and yet not one of the first six pictures chosen was drawn from that category. The ship in full sail, the Alpine valley full of gentians, the cottage garden full of Dorothy Perkins—these triumphed by an enormous majority; and somehow we feel it right and natural that this should be so. It is clear that if we were to rate works of art according to quantitative standards we should have to remove from the walls of the National Gallery the masterpieces of Masaccio and Piero della Francesca and replace them by pictures of blue-bell glades and scarlet cardinals carousing.

Great steadiness of purpose, I said, because that is what makes revolutions possible. It was the supreme attribute of Lenin; and Lenin alone among leaders had the logical courage to defy all previous values and say that a work of art is valuable solely insofar as it is immediately understandable by the average man. One can imagine that this pronouncement would be accepted with gratitude and relief by many people in this country who would have little sympathy with Lenin's other

doctrines; by Lord Elton, for example, and the leader writer of the *Times* who so warmly supported his attack on the high-brows. And we should all be glad if the present dualism of taste could be abolished. But of course we know that a change on the walls of the National Gallery such as I have just indicated would be wholly wrong—a complete betrayal of the system of values which has been built up over 2,500 years. Esthetic values may be more elusive than ghosts and more full of disillusion than love, but we know in our hearts that they exist and that they do not consist in mere recognition. We know that certain minds can create an order in the chaos of appearances which other minds can contemplate with delight. We know that certain eyes can see in nature shapes and colors to which our eyes were blind; and can persuade us gradually to see them for ourselves. And we know that these revelations of the order and mystery of the universe cannot be made immediately understandable to the average man.

Must we then hand over to those experts in the arts the same authority which we blindly place in the scientist? God forbid. Our expert engineer is a true specialist: the more narrowly he concentrates on his problem the better the result will be. And we who profit by his labors do not try to understand the means by which he has achieved his result. We do not need to because his special powers and perceptions have no general bearing on our lives. We are only interested in the result: the aeroplane has taken off, the bridge has borne its load without collapsing. But a work of art is a concentration into an immediately apprehensible form of a general experience of life. We cannot appreciate the result without experiencing intuitively some of the thoughts, perceptions or emotions of which it is composed. Our aeroplane will fly even if we are

unaware of the calculations which preceded its design; but our work of art will not fly—will remain as dead and dumb as a stuffed fish—unless we can share some of the imaginative experience which went to its creation.

This is not to say that we must have technical knowledge. Craftsmanship, mastery of technique—the middle process—is what art and engineering have in common; and the fact that fine craftsmanship can generate in craftsman and spectator a certain glow of excitement very similar to the emotion produced by a work of art, has led to much misleading speculation. Yet if art were concerned solely with the mastery of materials we should not value it as we do; and in great art craftsmanship is forgotten. Michelangelo, we are told, was the most skillful carver of marble that had ever been known. He could hew out a statue more rapidly than the most powerful mason could hew out a block. But who thinks of Michelangelo's craftsmanship? Only specialists. If art were chiefly a matter of the middle process then the specialist might have the last word. But since its greatness lies in the apprehension through sense, spirit, mind, imagination—all these inseparable faculties at their moment of closest synthesis—then art must be the concern of every man who has the faith to believe in it.

The faith to believe in it. Unfortunately the modern world does not encourage a belief in art. The sum total of faith in the human mind is probably fairly constant, but it attaches itself to different ideas or manifestations at different periods. The bones of the saints, the rights of man, dialectical materialism, psycho-analysis—all these have been the means of precipitating a quantity of faith which is always in solution. People probably believe as much nonsense today as they did in the Middle Ages. But we demand of our precipitant that it

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should look as if it could be proved. People would have believed in art during the last fifty years if its effects could have been stated in an immense table of figures or a very complicated graph: they would not have checked the figures or understood the graph, but the existence of these credible symbols would have sustained their faith. And many good and serious-minded people would believe in art today if it could be shown to contribute to the improvement of social conditions. But art, like love and play and religion, is one of those activities which exist for their own sakes, and is constantly evading the reformer. And for this reason it provokes a certain amount of resentment in those who are unable to feel its effects, a resentment analogous to that felt against wealth but in some respects more intense, since the poor man may always hope to take some of the rich man's money away from him, but the insensitive man cannot hope to enrich himself with someone else's sensibility. Moreover, there is a disturbing, a revolutionary quality about a true work of art which seems to penetrate the thickest skin and agitate the most callous nerves. Those of us who have had to accompany great personages round exhibitions remember how their mood of apathetic resignation is broken by outbursts of angry disapproval when a really vital work of art catches their attention. A similar phenomenon is provided by those waves of popular indignation which are occasionally aroused by modern work, and find expression in newspapers which do not normally devote any space to the arts. People suddenly feel they are being "had" (sometimes they are). It is as if they all owned shares in an old-fashioned respectable company which never paid, and they didn't complain of that, till suddenly it was found to be issuing a dividend in a currency they couldn't use. This fraud is aggravated by the fact that a few people, and those often the least deserving, seem to find the new dividend negotiable. Of course the anger aroused by works of art is a tribute to their potency as sincere as the enormous prices paid for them by millionaires. Both are an admission that there are some experiences which the most determined, resourceful and otherwise successful men cannot achieve; or at least can only achieve by the exercise of those faculties which, in most successful people, have become atrophied by disuse—humility, passivity and belief.

As people are unwilling to accept art for its own sake, they have sought theories which will reduce artistic values to those which are more easily recognized. They seize on doctrines which have been given a limited critical application by serious writers on art, and try to make them the basis of all judgment. Thus we get theories like the moralistic view of art in the nineteenth century, and the doctrine of functionalism in the present time, which satisfy those who have a craving for explanation but run counter to the experience of artistically sensitive persons. Art and morals are indeed most closely connected, but the morals of a work of art are to be found less in its ostensible subject than in its means of expression. A song may have pious words but a false and wicked tune; a picture may have an improving subject, but the shapes and colors, the very touch of the artist's pencil, may be mean and morally revolting. These are truisms, but they were not always present in the mind of so great a critic as Ruskin, and were generally ignored by his contemporaries. The moralistic theory of art also suffered from the too crude interpretation of morality which it accompanied, and this, perhaps, was what brought it finally into popular disfavor. People were no longer able

to discriminate between good and bad in art by the application of moral standards, because they had ceased to know what was good and bad in morals. They had lost faith in everything except material values, values which could be measured. Hence the theory of functionalism which, taking its rise from one of several conflicting justifications of Gothic architecture, began to be applied, with a kind of desperate simplicity, to all the visible arts.

Functionalism is the esthetic of materialism; and since the inadequacy of materialism has become apparent in social and economic theory, its influence has declined. But coming when it did, the doctrine had historic value. In the days before 1914, the idle rich, who then really did exist as a class, used to eat and drink too much for eleven months of the year, and then for one month they took what was known as a cure in order to remove adipose tissue and reduce curves. This cure was purely negative. It consisted of simply starving. Well, anyone who looks at old prints of nineteenth century interiors from 1850 onwards will admit that art was in need of a cure. All the curves which for miles adorned the avenues of the Crystal Palace in marble statuary, bronze candelabra and colossal side boards, were flaccid and purposeless. They did not reflect a sense of geometric perfection as did the curves of the Renaissance; nor were they the expression of exuberance like the curves of baroque. They were without vitality, because in fact the wealth which created them was drawn entirely from straight lines—from the interminable straight streets of midland towns, and the straight, grim factories of the north. By accepting the reality of this situation and by applying the cure of starvation, functionalism has perhaps been a health-giving interval in the history of European building. But the lover of architecture may feel like Nebuchadnezzar in the Newdigate prize poem,

Saying as he munched the unaccustomed food
'It may be wholesome, but it is not good.'

When a useful expedient is treated as a doctrine of absolute validity it becomes dangerous, for it seems to reduce the whole mystery of art to simple questions which can be answered with a little common sense, and in this supports the worst illusion of democracy—that complex matters can be settled by rule of thumb, or snap decision, without any particular effort.

Now, we all agree that if democracy is to survive people must make an effort. The electorate must give to the chief problems which their representatives have to decide almost as much thought as they do to horse-racing and football pools. These problems are sometimes of great complexity, but ultimately most of them depend on quite simple questions of principle, and are capable of far more comprehensible statement than they receive; and when the government makes no attempt to put them into comprehensible form people fall victims to the false simplifications of the press. A few slogans in words short enough to fit into a headline and a few generalities which allow of variable interpretation take the place of solid information; and readers become intolerant of any matter which makes more than a very little demand on their attention. What is true of politics is equally true of the arts; but of course the public is infinitely less well informed about art than about politics. There are fewer sources of information which are both reliable and comprehensible; and critical or historical writings are only a background to direct experience of the works themselves. This informed experience requires effort, and unless some such effort has been made people have

no more right to an opinion on art than they would have to an opinion on foreign affairs, if they had never read a newspaper or opened an atlas. The old catchword of democracy, that rights and duties are complementary, is too vague and negative, and is generally interpreted as the right to abuse a picture in a public collection if you have paid a fraction of a farthing a year towards the upkeep of the gallery. For rights and duties we must substitute rewards and efforts—which are not, alas, complementary in everyday life and are not always commensurate in the understanding of art; but which cannot exist without one another.

This is the only basis for popularization. We must not try to persuade people that art is a ripe plum ready to drop into their mouths, but that art offers such rewards as justify strenuous individual efforts. No doubt it will be necessary to tempt people with scraps, but they must not be spoon fed or they will never learn to feed themselves, and will soon become too lazy even to open their mouths. It goes without saying that they must not have art stuffed down their throats. This was a common practice in the last century, arising partly out of the middle classes' genuine desire for self-improvement, and partly out of the Germanic influence of the Prince Consort. It was a mistaken practice, and apt to lead, in England above all, to repugnance and rebellion; but perhaps it was less disastrous than the modern practice of asking people what they like. Market research, listener research, and all the other means of measuring mass desires (we are back to measurement again), these are instructions in the destruction of civilization as potent as the flying bomb and the tank. For to ask people what they want is to appeal to their experience, and few people can remember or analyze their experiences, or draw any inferences from them. The science of advertisement recognizes this fact. The advertiser's whole aim is to prevent the critical spirit which arises from compared experiences. He appeals to the most primitive instincts, fear and lust, or he tries to induce automatic action by means of repetition: and the final justification of his method is the success it has achieved when extended from commerce to politics. Now if you can make people buy a particular soap by making them afraid of smelling, or if you can make them buy a beverage by telling them that they starve at night, when thousands of years of experience has proved that they don't—if in fact you cannot appeal to their experience on such simple matters as the quality of a soap or the efficacy of a beverage, you certainly cannot appeal to them on such a complex matter as taste. Their answers will follow a line of least resistance or be dictated by some irrelevant social convention. All things being equal, the majority of people probably have a slight bias in favor of what is bad in art, that is to say in favor of the immediate, the obvious, the commonplace; but this inclination is not so strong as to make them rise in protest if they are given what is good. The posters issued by the L.P.T.B. and Shell Mex were in many ways the most vigorous and enlightened art movement of the thirties, and relatively few people protested against them. It is true that posters with less value as works of art would have been more effective as advertising. Only very grand and secure companies can afford the luxury of well-designed and original posters in what is known as prestige advertising but is probably no more than an altruistic whim of the directors. In competitive advertising—soap, soup, cigarettes, etc.—a much cruder attack is necessary. If, however, we decide that some check on

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free competition is not incompatible with democracy, and in consequence more undertakings gradually pass under the control of the state or of large corporations, then those bodies will have a real responsibility to provide good design whether it is wanted or not. How far such control or, as the *Times* would prefer to say, guidance of public taste, may be reckoned democratic is open to argument: the word has been made to cover more curious things than that.

We may now ask the question, "Supposing all this were done, would a majority of people derive any real satisfaction from art?" The answer is certainly, "No." However widely art is distributed, however tactfully shown and intelligently explained, it will still appeal only to a small minority. This need not dismay us if we cease to think in terms of crude quantity and statistics, if we recognize, as few people do, the difference between thousands and millions. If we say that at the very best 1 per cent of the population might be enabled to enjoy art, it sounds pessimistic. But put it the other way round: in fifty districts of Great Britain an average of 10,000 people enjoy works of art. That doesn't sound too bad. That is worth striving for. That would seem to justify all the money and trouble expended on this peculiar form of human activity. Yet it remains only 1 per cent of the whole population.

The fact is that art must remain what it always has been—an outstanding example of the rule of the many by the few. In this sense it is incurably aristocratic; but this does not mean that it is the prerogative of a social class or of wealth. In this country the governing classes and the rich have shown themselves poor patrons of art for the last hundred years. You can count on the fingers of one hand the rich men who have done anything for the art of painting; and as for the upper classes, it has been well said of the late Lord Duveen that he had got the better of every art dealer in the world except that great syndicate of art dealers, the House of Lords.

The appreciation of art requires only one prerogative—a little leisure. And leisure, for good or ill, seems to be one of the few things which neo-technic civilization is likely to produce. A democratic appreciation of art is not appreciation by the majority, but appreciation so distributed that in every part of society the few people who are capable of this form of spiritual activity can pursue it without the sense of loneliness and starvation. In each social unit—the factory, the village, the office—there should be a few people who believe, and whose belief is strong enough to influence the apathetic. And these believers must be able to justify their faith through the presence of works.

In the machine age works of art may be of two kinds; those which show decent and orderly design, proportion, respect for materials—in short, the qualities of good workmanship; and those which nourish the imagination, works of art in the narrowest sense. The former will, for the most part, be objects of daily use; the latter will be looked at in special moments of leisure, and will be quite useless except that, in Ruskin's words, they minister to man's mental health and pleasure.

Inevitably we have come back to the old distinction between applied art and fine art, a distinction recently discredited and fundamentally illogical, but at this moment worth recalling. When fusty old museums and the private collections of the rich are swept away in the spring cleaning of social reform there is a danger that an essential part of art will be swept out too. It is the old story of throwing out the baby with the bath water, with the difference that after this sanitary episode

as taken place we shall be asked to seek consolation in the clean, functional lines of the empty bath. There is something barren and exclusive about good modern design which is chilling to art. Art must be slightly septic. There are few sights more grateful to the eye than the interior of an old-fashioned pub, with swelling mahogany bar, cut-glass screens and panels, red plush, and those admirable brewer's signs done in the technique which museum curators call "verre églomisé" and the old writers on art used to call "backside art on crystal." Who would willingly exchange this richly encrusted vulgarity for the plain walls and good taste of the pub reformed? Yet to the average pubgoer art means some such disastrous purification, and he instinctively resists it. Even that derided institution, the old-fashioned picture gallery, where a few drops of dirty yellow light trickled down the beetroot-colored walls, and fell on the tops of large gold frames, did suggest that art was something mysterious. The physical effort required to see the pictures at all prepared one for the mental effort necessary to understand them; and the very groping and peering involved gave the undaunted visitor a feeling of personal discovery. For the enjoyment of visual art is not, like music, a communal activity. Certain pictures, like certain poems, are so poignant that they become private property. "It is mine", we feel, as we stand in the National Gallery before Pollajuolo's *Apollo and Daphne* or Rembrandt's *Woman Bathing* and at that moment we are capable of a more intense understanding than is normally aroused by one of the great acknowledged masterpieces. If art is made too blatantly accessible this sense of intimacy will be lost. There is a point at which colored reproductions, however accurate, cease to whet the appetite and begin to blunt sensibility, as anyone will agree who has visited the collection of Van Goghs in Amsterdam.

Prophets of reconstruction generally argue that art can only become popular if it is introduced into everyday life through objects of daily use. Well, no one will deny the need for a higher standard of design, but I do not believe that this is the way in which art will regain its former power. There has never been a time when so much of the will to believe was going begging. In almost every one of us faith floats round like a seagull with nothing to alight on. Art can provide a focal point, a precipitant for our dissolved beliefs. But the art that can fulfill this high function cannot be the applied art of Staybrite steel and glass bricks. What, in all forms of religion, are the keys which unlock the spirit? Magic, ritual, allegory, love. And works of art have been revered, even in the most primitive times, precisely because men have felt that they contained some of these mysterious properties.

LETTERS TO THE EDITOR

IR:

This year being the hundredth anniversary of the birth of Ralph B. Blakelock, the Whitney Museum of American Art is forming a record of his work. A number of his important paintings are still unlocated, including the twelve listed below. We should appreciate if anyone knowing the present ownership of these works would communicate with Lloyd Goodrich, Associate Curator, Whitney Museum of American Art, 10 West 8th Street, New York 11, N. Y.
The Boulder and the Flume in the Franconia Notch, N. H., 1878. 4 x 28. F. S. Gibbs sale, 1904.
Kaaterskill Clove. 42 x 20. Illus., Moulton & Ricketts, Chicago, Works by Inness, Wyant, Blakelock," 1913.

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Landscape. 23½ x 40. Owned by Breasley T. (or J.) Bradley in 1919.

Moonlight. 56¾ x 35¾. From William M. Laffen Coll. Owned by Mrs. M. Loeb, 1919.

Navajo Basket-Makers. Illus. catalogue of F. S. Gibbs coll. 1901.

The Necklace. 29 x 36½. Owned by Clapp & Graham, N. Y., 1919.

Red Woods, California. Illus. catalogue F. S. Gibbs coll., 1901.

Seal Rock (or Sunset, Seal Rock). 42 x 30, Owned by S. C. Scotten, Chicago, 1913.

Spring-Rock Cove. 37 x 27. Owned by John McCormack, 1916.

The Vista. 16 x 24. Owned by Carson Pirie Scott & Co., Chicago 1917.

Wood Interior. 16 x 24. Illus. Moulton & Ricketts, Chicago, "Works by Inness, Wyant, Blakelock," 1913.

The Wounded Stag. 21 x 39. Lyman G. Bloomingdale sale, 1928.

Very sincerely yours,

—LLOYD GOODRICH,
Associate Curator.

FAKES, FORGERIES,

AND FALSIFICATION

SIR:

If any museum's officials say that they have no fakes or bad pieces, it is merely a commentary upon the veracity of the official who says so. But he may, of course, have a "get-away." He may mean that there are none "on exhibition." They may be in store-rooms or "under repair." They are somewhere because first, no judge of art is infallible—proof of this may be difficult but many facts of record indicate its strong probability. Second, no director or curator is in a position to refuse everything that he wants to refuse for various reasons such as the following: an object may be offered by a member of the board of trustees or by one of his family or by friends who must not be offended; the would-be giver may be an individual who has already made (or may in the future make) a much-desired gift to the institution (such people must not be offended or allowed to look elsewhere for a more receptive museum); or conditions may be attached to a proposed gift which make it necessary to accept the unwanted object in order to get another desirable piece; or there may be a question of authenticity in which the museum cannot afford to be on the wrong side. What can the harassed official do? A possible solution is suggested further on.

Now let us suppose that the questionable or false piece has been accepted because refusal is worse than acceptance. What can be done with it? We have the alternative of a perpetual position in the storage room or prolonged delay for "repairs" or "remounting" or "framing."

Once in a while a museum actually makes a mistake in a purchase which cannot be thrown back to the former owner, be he friend or dealer. The director is very loath to admit the error or go so far as to discharge the responsible curator, especially if the latter is of his own choosing. Likewise, the successor to the director or curator at fault is often not in a position to criticize the action of the former official.

The above mentioned circumstances often prevent a valuable educational use for false objects. If they can be shown in contrast to objects in the same category which are "right", then their educational value is evident. To be familiar with the characteristics of false pieces is only less important than to be able to recognize good ones.

In the near future this point is to be demonstrated by means of the exhibition of a collection of forgeries (organized by the Walker Art Center) to be shown in a number of important museums. Good pieces will also be shown for contrast. This will undoubtedly point up the way in which forgeries can and should be used. It is hoped that the evident difficulties of obtaining the material can be over-

come. Of course, the more reputable dealers will be more than willing to cooperate in supplying material. In fact some have already helped in this way.

One possible way out of the museum officials' dilemma when they are embarrassed by offered gifts which are not wanted, would be for the museum to select an outside committee for each category of objects in which it specializes. These committees would act (perhaps anonymously) upon all acquisitions, except those selected by the experts on the staff. They would receive their expenses and perhaps an honorarium when called upon to act. Under this scheme the directors and curators would not be responsible for decisions which could not be made by them with complete freedom. Any one of various reasons could be given for refusal. Neither poor quality nor spuriousness need be mentioned. Refusals are necessarily made in some cases at present and the same procedure could be used in additional cases. Such an arrangement would result in better selections and much happier lives for museum directors. I wish it could be tried.

—GEORGE HEWITT MYERS.

BOOK REVIEWS

A Little Yes and a Big No. The Autobiography of George Grosz. Illustrated by the Author. Translated by Lola Sachs Dorin. The Dial Press, New York, 1946. 343 pp., 135 line-cuts, 13 halftones, 4 color plates. \$7.50.

There are pages in George Grosz's autobiography that may well take their place in anthologies of autobiographical writings. But it is also disappointing, for it does not seem to give us a true picture of the author. The psychological problems involved are too complicated to be discussed here. This much can be said however: Grosz appears pleased to make us believe that behind that miraculous draftsman and painter who rose to world fame in the Post-World-War-I era, there is merely a mixture of an ambitious cynic, a vague dreamer, an arrogant *noceur*, and a success- and money-hungry businessman. It now even appears to him as if this fame "was little more than a cardboard container filled with dusty newspaper clippings".

This, my dear George Grosz, is not exact. Your fame may not always have been very nourishing, especially in this country where everybody has to begin from scratch, and where you had the will-power to do so, but your name and your influence were nevertheless something very true and real that inspired us of the younger generation. We admired your courage and the way in which you blended hatred and mockery in your acid drawings of the "Face of the Ruling Class". You helped us realize how odious and ridiculous it was, and thus prepared us for the ever more dreadful things to come. To you goes the glory which every judicial expert of Nuremberg might envy you, that of having judged the German fascists even before their most sinister crimes were committed, and to have condemned them not on the basis of carloads of blood-stained documents but on the evidence of their ugly faces alone. Nor did the tribunal of your pencil hand out any acquittals to those slick gentlemen who managed to do evil all their lives without breaking the law.

It is true that we often saw in your drawings the political meaning rather than your superb craftsmanship. But is this reason enough for you to reject your previous work? Wasn't the case of Daumier identical? Or do you want to make us believe that while Daumier was inspired by the feelings expressed in his drawings, yours were only the result of insolent boredom, of a detached though sometimes disgusted glance at the world around you? Looking back at all this today, you seem disabused and inclined to belittle your own contribution. You dream of being a "realist", of painting like Norman Rockwell. Yet you forget that your own drawings were much more realistic because—beyond the photographic likeness—you caught the spirit of an entire period, because the mirror which you held up to Germany showed its true image beneath the paint. You were not a failure and have not "lost", as you seem to think, simply because you could not prevent fascism from ascending to power.

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If the world had only recognized the extent of your realism, how much suffering could have been avoided! But the world does not listen to artists, it only lends its ear to those "experts" who knew that Hitler could not last more than six months.

You have created a style that will remain attached to a Germany which no longer exists and which should never exist again. You have been courageous and, what is more, honest. For reasons the validity of which only you can weigh, you have chosen now to move in an entirely different direction. If the satirical Grosz is really lost, at least don't try to imply that he never had an ounce of enthusiasm and idealism, that he did not believe in the things for which his brush fought. Your book is abundantly illustrated, fortunately, and these illustrations show that you are much greater than your text sometimes makes you appear. Yet even there you are not shown to full advantage; your publisher could have done you more justice with a better selection, representing all phases of your development, with larger reproductions and by arranging your drawings or paintings so that they would have actually illustrated the fascinating story of your life.

—JOHN REWALD.

The Houses of Parliament. Photographed by Hans Wild, with an introduction by James Pope-Hennessy. Oxford University Press, New York. 1946. 42 pp., 99 illustrations. \$4.00.

When the editors of LIFE magazine commissioned Hans Wild to do a picture story on the Houses of Parliament, they unwittingly assisted the birth of this book. In the usual lavish manner of the Luce publications, LIFE used only a small fraction of Wild's photographs. The balance of Wild's work, together with a selection of historical prints and a graceful architectural appreciation by James Pope-Hennessy, make up this volume. The resulting book is considerably better than this history would suggest, and it is published at a time when we may reconsider this unique building complex in relation to contemporary reconstruction issues.

The destruction of the Houses of Parliament in the great fire of 1834 led to the present form given the buildings by Sir Charles Barry and his collaborator, that most distinguished exponent of the Victorian Gothic revival, Augustus Pugin. With all the fresh appearance the architects gave the Houses of Parliament, one can never forget that this was a reconstruction rather than a fresh design. Barry's masterly absorption of the helter-skelter structures and surviving ruins in the articulated body of the new buildings is an example that will undoubtedly be much emulated in the war-shattered European cities of today, not least by Sir Gilbert Scott who is repairing the havoc made by incendiary bombs in 1941. Even in such a short notice, I must not omit pointing out the extraordinary similarity between Barry's architectural problem and the difficulties we now face in rebuilding, regularizing and enhancing usefulness and architectural values in the older sections of many cities, in our country not less than elsewhere. That relevance, no less than the intrinsic importance of the Parliament buildings themselves, adds new interest to the subject at this time.

—FREDERICK GUTHEIM.

The History of Impressionism. By John Rewald, The Museum of Modern Art, N. Y., 1946. 472 pages, 407 plates (22 in color), \$10.

Perhaps the most important thing about the title of this book is the word "the"; it may be italicized in one's mind as meaning that no history of the subject is likely ever to surpass this one in completeness and accuracy.

A historian's work is partly to be evaluated according to the importance of his subject. We have grown used to the reverse idea in the field of painting, where masterpieces have been achieved with subjects that an older time called "mere still-life." But the history of an insignificant period would be of little value. So that we must inquire into the place of impressionism in the annals of art. The answer is not difficult. The work of the painters here discussed is nothing less than the culmination of the attempt which the European race has been making for centuries to know and represent pictorially the appearance of nature. Beginning at the proto-Renaissance, with the reconquest of solidity (a thing forgotten since the time of the Greeks), we mastered perspective, anatomy and chiaroscuro. But the last named science did not,

for hundreds of years, include the rendering of light through color. That was the great contribution of the impressionists, and it is difficult to imagine another advance in realism, the quality signalized by Okakura Kakuzo, the Japanese critic, as distinguishing the art of Europe from that of Asia.

Mr. Rewald's treatment of his subject is objective throughout, though with enough thought as to the esthetic values to escape Élie Faure's condemnation, in his "History of Art", where he says, "The historian who calls himself a scientist simply utters a piece of folly. I do not know, nor he either, any measuring instrument which shall permit him to graduate the respective importance of Leochares and Phidias, of Bernini and Michelangelo." Judgment on such matters is, therefore, subjective, not objective.

The final point to emphasize in this too short review of the book is that it is published by the Museum of Modern Art, and very appropriately, for impressionism was indeed the modern art of some seventy years ago. At that time there were people who could distinguish the great men of earlier periods, those who stood to the lesser ones in the relation of Phidias to Leochares. But most of them failed utterly to see the greatness of their contemporaries. Thus Rossetti affirmed that "the new French school is simply putrescence and decomposition", an opinion closely followed by certain American painters and critics as regards the later Frenchmen. As we read of the impressionists' struggle for mere existence—and for just the paint to continue their work—we realize not only their heroism, but the blindness of their judges. To bring about a better state of affairs, to let us know the genius of our time, the Museum of Modern Art was founded. Its rightness as to the past period treated by Mr. Rewald is an added challenge to recognize the true successors of the great men of yesterday. To a considerable extent, we shall be judged on the basis of our success or failure in this task.

—WALTER PACH.

CORRECTION

We regret that in the chronological list of Robert Feke's paintings prepared by James T. Flexner for our January issue the following four pictures, which should have been dated c. 1747, were dated c. 1746:

Ebenezer Flagg, of Newport (?). Coll. Countess Lázlo Széchényi.
Mrs. Ebenezer Flagg, of Newport (?). Coll. Countess Lázlo Széchényi.

Gershom Flagg, III, of Newport (?). Coll. of Countess Lázlo Széchényi.

Simon Pease, of Newport (?). Coll. Mr. and Mrs. Myron Taylor.

We further regret that in the bibliography on American art in our November issue the book "Thomas Eakins Who Painted" was incorrectly listed as written by Margaret McBride. The author's correct name is Margaret McHenry.

—EDITOR.

LATEST BOOKS RECEIVED

THE AMATEUR PAINTER'S HANDBOOK. By Frederic Taubes. Dodd, Mead and Company, New York, 1947. 114 pp. with 44 photographs and 14 tables. \$3.75.

BUILD YOUR OWN ADOBE. By Paul and Doris Aller. Stanford University Press, Stanford, 110 pp. with photographs and plans. \$3.

FLOWERS (TULIPS, HYACINTHS, NARCISSI). Drawn by Arlette Davids. Text by Princess Bibesco. Hyperion Press, Paris, 1946. Color plates. \$6.50.

FORTY ILLUSTRATORS AND HOW THEY WORK. By Ernest W. Watson. Watson-Guptill Publications, Inc., New York, 1946. 318 pp. with photographs, drawings, and color plates. \$10.

FRANCE LIVES. Edited by Librairie Plon, Paris. The Hyperion Press, Paris, September, 1946. 120 pp. illustrated with photographs, color plates, drawings, woodcuts, architectural plans, cinema stills, advertisements. \$5.

HISTORIA DEL ARTE HISPANICOAMERICANO. Vol. I. By Diego Angulo Iniguez. Salvat Editores, S. A., Barcelona, 1945. 714 pp., illustrated.

THE LANGUAGE OF DESIGN. By C. Law Watkins. Phillips Memorial Gallery, Washington, D. C., 1946. 176 pp. with illustrations and charts. \$10.

FEBRUARY EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. Akron Art Institute, Feb. 16: Ann. Nat'l Exh. of Advertising and Editorial Art (AFA). Feb. 16-Mar. 7: Contemp. Furnishings. Ptg. by Frances Herron and Julius Faysash.

ALBANY, N. Y. Albany Institute of History and Art, Feb. 9: The Arts of French Canada, 1613-1870. Feb. 12-Mar. 9: American Drwg. Ann. VII. Feb. 10-23: Japanese Prints.

ANDOVER, MASS. Addison Gallery of American Art, Feb. 10: Seeing the Unseeable—Essentials of Abstraction.

ANN ARBOR, MICH. Museum of Art, University of Michigan, Feb. 10-Mar. 2: Internat'l Mod. Prints. Feb. 21-Mar. 14: Ptg. by George Grosz.

APPLETON, WIS. Art Gallery, Lawrence College, Feb. 4: Abstract Ptg. (MMA).

ASBURY PARK, N. J. Society of Fine Arts, Mar. 31: Membership Exh. of Oils and W'col.

ATLANTA, GA. High Museum of Art, Feb. 15-28: Exh. from Standard Oil Coll.

AUBURN, N. Y. Cayuga Museum of History and Art, Feb. 1-28: Carl Peters Oil Ptg. Feb. 28: Harry Leithross W'cols. Feb. 1-28: Ralph Avery W'cols.

AUGUSTA, GA. Gertrude Herbert Institute of Art, Feb. 6-27: W'cols, Pastels and Drwgs by Diego Rivera (AFA).

AUSTIN, TEX. College of Fine Arts, University of Texas, Feb. 6-27: Faces and Figures (MMA).

BALTIMORE, MD. Baltimore Museum of Art, Feb. 23: Art Work of New York City High Schools. Apr. 6: Baltimore Furniture Exh. Feb. 9-Mar. 16: Sculptors Guild Exh. Feb. 10-Mar. 3: Costume Carnival. Feb. 14-Mar. 15: Ptg. by Marsden Hartley.

BETHLEHEM, PA. Lehigh University Art Gallery, Feb. 1-17: Work of Students.

BINGHAMTON, N. Y. Museum of Fine Arts, Public Library, Feb. 1-28: Eight Syracuse Watercolorists.

BIRMINGHAM, ALA. Public Library Art Gallery, Feb.: Travelling Exh. of the Southern States Art League.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Feb. 1-28: Mus. Coll. of Contemp. Amer. Ptg. and Sculp. Ceramics and Glass. Feb. 7-28: Vanguard Prints. Feb. 1-28: Ills. for De Maupassant by Adolf Dehn. Ceramics by Maija Grotell.

BLOOMINGTON, ILL. Illinois Wesleyan University, Feb. 15: 6 Mod. Photographers.

BOSTON, MASS. Institute of Modern Art, Feb. 16: John Marin Retrospective.

Doll and Richards, Feb. 3-15: Ptg. by William Meyerowitz and Theresa F. Bernstein. Feb. 17-Mar. 1: W'cols by Margaret Potter.

Museum of Fine Arts, Mar. 30: Japanese Porcelains and Prints.

Public Library, Feb. 1-28: Ills. and Original Wood Engravings by Hiram C. Merrill.

Society of Printers of Boston, Feb.: Town and City Reports (AIGA).

Vose Galleries, Feb. 15: Boston Soc. of W'col. Painters. Feb. 17-Mar. 8: Flower Ptg. by Grace Collier.

BOZEMAN, MONT. Montana State College, Feb.-Mar.: West Coast Ptg. Show.

BUFFALO, N. Y. Albright Art Gallery, Feb. 4: Ptg. Looted from Holland. Cleveland Oil Ptg. Feb. 4-24: Buffalo Soc. of Artists.

CAMBRIDGE, MASS. Massachusetts Institute of Technology, Feb. 14-Mar. 7: 50 Books of the Year (AIGA).

CARMEL, CALIF. Carmel Art Association Gallery, Feb. 1-Mar. 31: Landscapes, W'cols and Prints. Portraits by Resident Painters.

CATONSVILLE, MD. St. Timothy's School, Feb. 6-26: Serigraph Portraits of Artists by Harry Sternberg (AFA).

CEDAR FALLS, IOWA. Cedar Falls Art Association, Feb. 2-23: Ptg. and Sculp. of Dorothy Linder and Harold Sutton.

CHICAGO, ILL. Art Institute of Chicago, Feb. 16: Emil Zettler Memorial Exh. Feb. 6-Mar. 16: Persian Rugs. Feb. 20-Mar. 30: Earl C. Gross and Charles Schucker.

Chicago Galleries Association, Feb.: Emil O. Thulin, Landscapes in Oil. Antonia Sterba Portraits. Esther R. Richardson, W'col. and Oils.

Club Woman's Bureau, Mandel Brothers, Feb. 17: Oils and W'cols. by Swedish Artists of Chicago. Feb. 22-Mar. 13: Oils and W'cols. by Members of Park Ridge Art League. Feb. 1-28: Oils by Thomas Hall and Carl Wallin.

CINCINNATI, OHIO. The Cincinnati Art Museum, Feb. 3: Ptg. and Sculp. by Rufino Tamayo (Cincinnati Mod. Art Soc.) Feb. 11: Myer Abel Memorial Exh. Feb. 5-Mar. 9: Ptg. by Paul Cézanne.

Taft Museum, Feb. 17-Apr. 7: Art of India.

Walter Wallace Galleries, Feb. 4-16: The Temptation of St. Anthony (AFA).

CLEARWATER, FLA. Art Museum, Feb. 9: 8th Ann. Contemp. Amer. Exh. Feb. 12-28: 13th Ann. Member Exh.

CLEVELAND, OHIO. Cleveland Museum of Art, Feb. 16: Loans by Print Club Members. Feb. 19: Memorial Gift from Mrs. Ralph King and Family. Feb. 5-Mar. 9: Work of Edgar Degas. Feb. 3-Mar. 3: Animals in Art (MMA). Feb. 18-Mar. 9: Photos by Edward Weston. 50 Best Books of the Year (AIGA). Feb. 20-Mar. 2: Onondaga Silks.

COLORADO SPRINGS, COLO. Fine Arts Center, Feb. 1-28: Ptg. by Walt Kuhn. Ceramics by Gertrud and Otto Natzler. Jean Goodwin Ames and Martha Longenecker. Prints by Leopold Mendez. Apr. 15: Religious Folk Art of New Mexico.

COLUMBUS, OHIO. Columbus Gallery of Fine Arts, Feb. 14-Mar. 6: Art by Amer. Children. Feb. 16-Mar. 6: Ceramics by Chester Nicodemus. Ptg. by Harriet Kirkpatrick.

CONCORD, N. H. New Hampshire State Library, Feb.: Ptg. by Faculty of Art Dept. of Colby College.

CORTLAND, N. Y. Cortland Free Library, Feb. 1-28: 50 Serigraphs by Fine Artists in Nebraska.

COSHOCOTON, OHIO. Johnson-Humrickhouse Museum, Feb. 9-Mar. 2: Understanding the Child through Art (MMA).

CULVER, IND. Culver Military Academy, Feb. 21-Mar. 15: Robert Maillart—Designer in Concrete.

DALLAS, TEX. Dallas Museum of Fine Arts, Feb. 16: Serigraph Exh. Artime Smith One Man Show. Feb. 23-Apr. 6: 6th Ann. Tex. Print Exh. Feb. 23-Mar. 30: Victor Lallier, One Man Show. Feb. 23-Mar. 16: Fred Darge, One Man Show.

DAYTON, OHIO. Dayton Art Institute, Feb. 3-Mar. 2: Art Center Dayton Advertising Show. What Ohioans Are Collecting. Amer. Architectural Institute Drwgs.

DECATUR, ILL. Art Center, Feb. 2-24: Ptg. by Karl Priebe and Carol Blanchard.

DELAWARE, OHIO. Ohio Wesleyan University, Feb. 3-24: Walt Disney Show.

DENVER, COL. Denver Art Museum, Feb. 15: Dutch Masters. Feb. 21-Mar. 30: Art of the United Nations. Feb. 10: Ptg. by Wm. Sanderson. Feb. 15-Mar. 12: Ptg. by Karl Knaths. Feb. 22: Architectural Exh.

DETROIT, MICH. Alger House Museum, Feb. 16: Netherlands and Dutch East Indies—Weaving, Silver, Photos. Detroit Institute of Arts, Feb. 23: 100 Selected Prints from the Hal H. Smith Bequest.

DES MOINES, IOWA. Drake University, Feb. 1-14: One Man Show, Works of Carl F. Riter. Feb. 14-28: Mod. Poster Design.

DURHAM, N. H. University of New Hampshire, Feb. 6-27: Mod. Jewelry Design. Feb. 20-Mar. 13: A New American Architecture.

EAST LANSING, MICH. Michigan State College, Feb. 2-24: Swedish Architecture and Industrial Arts.

ELGIN, ILL. Elgin Academy Art Gallery, Feb. 1-15: Mod. Amer. Houses (MMA). Feb. 15-28: Toys from Milwaukee Handicraft Project.

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FEBRUARY EXHIBITIONS (Continued)

ELMIRA, N. Y. *Arnot Art Gallery*, Feb. 1-28: Black and Whites by New York State Artists.

EVANSVILLE, IND. *Evansville Public Museum*, Feb. 9: Fifty Books of the Year (AIGA).

FLINT, MICH. *Flint Institute of Arts*, Feb. 4: Work by Paul Klee. Work by Institute Students, Feb. 6-Mar. 2: Gothic Art, Feb. 5-16: Ptg and Prints by George Grosz.

FORT WAYNE, IND. *Fort Wayne Art Museum*, Feb. 6-27: Artists and Walkowitz (AFA).

GRAND RAPIDS, MICH. *Grand Rapids Art Gallery*, Feb. 1-28: Cranbrook Faculty and Student Exhib.

GREEN BAY, WIS. *Neville Public Museum*, Feb. 2-26: Exhib. of Ptg from Green Bay Homes.

GRINNELL, IOWA. *Grinnell College*, Feb. 1-27: Group Exhib. of Small Oil Ptg. (Midtown Gal.)

HAGERSTOWN, MD. *Washington County Museum of Fine Arts*, Feb. 1-28: 15th Ann. Exhib. of Cumberland Valley Artists.

HANOVER, N. H. *Dartmouth College*, Feb. 8-28: War's Toll of Italian Art (AFA).

HARTFORD, CONN. *Wadsworth Atheneum*, Mar. 1: Silversmiths of Colonial Connecticut, Feb. 5-Mar. 2: Latin Amer. Drwgs, Feb. 8-Mar. 1: Leaders in Photog. Feb. 2-23: Fine Arts Under Fire, Feb. 23: This Was Hartford: Victorian Silks and Settings.

HOUSTON, TEX. *Museum of Fine Arts of Houston*, Feb. 9-Mar. 2: 22nd Ann. Houston Artists' Exhib. Feb. 25-Mar. 9: The Temptation of St. Anthony (AFA).

INDIANAPOLIS, IND. *John Herron Art Institute*, Feb. 1-28: Mod. Sculpt and Drwgs, Feb. 15-27: Edmund Brucker and Carl C. Graf.

KALAMAZOO, MICH. *Kalamazoo Institute of Arts*, Feb. 2-22: Amer. Bird Ptg.

KANSAS CITY, MO. *William Rockhill Nelson Gallery of Art*, Feb. 8-Mar. 2: Ohio Wool Show.

KENNEBUNK, ME. *The Brick Store Museum*, Feb. 28: Mus. Permanent Coll., Early Americana.

LAWRENCE, KANS. *Thayer Museum, University of Kansas*, Feb. 1-28: Ptg. by Robert Green.

LOGAN, UTAH. *Logan High School*, Feb. 3-24: New War Art by Life Magazine Artists Reporters (AFA).

LOS ANGELES, CALIF. *Dalzell Hatfield Galleries*, Feb. 10-Mar. 10: Recent Ptg by Russell Cowles.

LOUISVILLE, KY. *Art Center Association*, Feb. 6-27: Kaethe Kollwitz, Feb. 28-Mar. 16: Coptic Textiles (AFA).

Speed Memorial Museum, Feb. 6-27: Hattie B. Speed Memorial Exhib. Feb. 6: A New Amer. Architecture (MMA). Feb. 24-Mar. 17: Prints by Paul Klee (MMA).

LOWELL, MASS. *Whistler's Birthplace*, Feb. 28: Methods of Mural Ptg. Grace V. Shepard. Ptg by Mary Earl Wood. Fra Angelo Bomberto Forum of Art.

MADISON, WIS. *Wisconsin Union Art Gallery, University of Wisconsin*, Feb. 18: Men and Materials, Ptg and Drwgs by Wilde and Hupler, Feb. 21-Mar. 10: The Figure of Man in Ancient Amer. Art (AFA).

MANCHESTER, N. H. *Currier Gallery of Art*, Feb. 2-25: W'cols by Members of the Connecticut Wool Soc. Oils and W'cols by Dr. William Hekking, Feb. 9-23: 20 Portraits from Portraits Inc., N.Y.C.

MASSILLON, OHIO. *Massillon Museum*, Feb. 9-Mar. 2: John Brown Ptg by Jacob Lawrence (AFA).

MEMPHIS, TENN. *Brooks Memorial Art Gallery*, Feb. 1-June 1: Thorne European Miniature Rooms, Feb. 1-24: W'cols by Amer. Artists.

MUSKOGON, MICH. *Hackley Art Gallery*, Feb. 12: Photos: The Incas (LIFE), Feb. 1-25: Oils: Associated Amer. Artists.

MILWAUKEE, WIS. *Milwaukee Art Institute*, Feb. 9: Army Medicine, Feb. 15-28: Sports and Adventure in Amer. Art. *Chapman Memorial Library, Milwaukee-Downer College*, Feb. 1-Mar. 8: W'cols by Millard Sheets.

MINNEAPOLIS, MINN. *The Minneapolis Institute of Arts*, Feb. 8: Japanese Color Prints, Feb. 1-Mar. 1: Prints by French Painters, of 19th and 20th Cents.

The University Gallery, University of Minnesota, Feb. 1-10: Latin Amer. Prints.

Walker Art Center, Feb. 20-Mar. 16: Vanguard Group Prints, Feb. 25-Mar. 23: Delta Phi Delta, Honorary Art Fraternity.

MONTCLAIR, N. J. *Montclair Art Museum*, Feb. 9-Mar. 2: Tapestries Feb. 8-16: Recent Work by Negro Artists.

NEWARK, DEL. *University of Delaware Art Gallery*, Feb. 9-Mar. 2: Creative Design and the Consumer (AFA).

NEWARK, N. J. *Newark Museum*, Feb. 9: Associated Artists of N. J. Feb. 15-Mar. 16: N. J. Wool Soc. Feb. 15: Elements of Design.

Rabin and Kruegar Gallery, Feb. 15: W'cols and Oils by Adolf Konrad.

Newark Art Club, Feb. 1-28: Photog. Studies by Members of Vailsburg Camera Club.

NEW BRUNSWICK, N. J. *Rutgers University*, Feb. 1-28: Mod. British Architecture.

NEW HAVEN, CONN. *Yale University Art Gallery*, Feb. 12-26: Pictures Looted from Holland, Feb. 6-26: The New Spirit, Le Corbusier (AFA).

NEW LONDON, CONN. *Lyman Allyn Museum*, Feb.: Circus Sculpt.

NEW ORLEANS, LA. *Isaac Delgado Museum of Art*, Feb. 9: Charles H. Reinike, Ptg. If You Want to Build a House (MMA). Feb. 11-Mar. 12: Art Ass'n. Ann. Exhib.

NEW YORK CITY, A.C.A., 68 W. 57, Feb. 8: Moses Soyer.

Alonzo, 58 W. 57, Feb. 3-16: Group Exhib. Feb. 17-Mar. 2: Group Exhib.

American British Art Center, Inc., 44 W. 56, Feb. 2-15: Mane Katz, Feb. 17-Mar. 8: Czebotar.

Argent, 42 W. 57, Feb. 3-15: Ethel P. Hood, Sculpt. Feb. 17-Mar. 1: Dorothy Deyrup, Oils.

Associated American Artists, 711 Fifth Ave., Feb. 15: Sigmond Menkes Retrospective.

Babcock, 38 E. 57, Feb. 15: W'cols by Elias Newman, Feb. 17-Mar. 8: Ptg by Sol Wilson.

Betty Parsons, 15 E. 57, Feb. 8: Group Show.

Bignou, 32 E. 57, Mar. 29: A Selection of 20th Cent. French Ptg.

Brooklyn Museum, Eastern Pkway, Feb. 9: Peruvian Costume for the Living and the Dead, Feb. 23: The Prisons, Etchings by Piranesi, Feb. 9: 31st Ann. Exhib. of the Brooklyn Soc. of Artists.

Contemporary Arts, 106 E. 57, Feb. 14: Ptg by Louise Pershing Feb. 10-28: Peter Fingesten.

Cooper Union, Cooper Square, Apr. 12: Stitches in Time: An Exhib. of Embroideries and Needlework Techniques.

Durand-Ruel, Inc., 12 E. 57, Feb. 4-Mar. 1: Ptg. by Milton Avery.

Durlacher Brothers, 11 E. 57, Feb. 4-Mar. 1: Recent Wools by Cady Wells.

Eighth Street Gallery, 33 W. 8, Feb. 10-23: Gotham Painters, Feb. 14-Mar. 9: Wool Group, 8th St. Gallery Art Ass'n.

Four Sixty Park Avenue Gallery, 460 Park Ave. Feb. 3-18: Ann. Exhib. of Amer. Soc. of Miniature Painters, Feb. 19-28: Changing Exhib. of Portraits by Representative Contemp. Painters.

Galerie St. Etienne, 46 W. 57, Feb. 8: Mark Baum.

The Garret, 47 E. 12, Feb. 28: Why Modern? Group Show.

George Binet, 67 E. 57, Feb. 15-Mar. 7: Ralph Fabri, One Man Show of Etchings and Pastels.

Grand Central Art Galleries, 15 Vanderbilt Ave., Feb. 14-16: An Exhib. of Ptg and Auction, Feb. 18-Mar. 1: Ptg by Carl Wuermer.

Grolier Club, 47 E. 60, Feb. 6: Caricatures Relating to America, 1760-1815.

Harry Shaw Newman, 150 Lexington Ave., Feb.: Amer. 19 Cent. Ptg.

Jacques Seligmann, 5 E. 57, Feb. 13-Mar. 1: The Sea.

Joseph Luyber, 5 Ave. at 8 St., Feb. 16: Ptg by Langston Mottet, Feb. 18-Mar. 8: Ptg. by Ben Wolf.

Julien Levy, 42 E. 57, Feb. 15: Theodore Lux Feininger, Feb. 18-28: Carl Hall.

Kootz, 15 E. 57, Feb. 15: Ptg. by Romare Bearden, Feb. 17-Mar. 8: Ptg by William Baziotas.

Kleeman, 65 E. 57, Feb. 15: Recent Ptg by Hans Moller, Feb. 17-Mar. 8: Mod. Mexicans.

Knoedler, 14 E. 57, Feb. 15: Gaston Lachaise.

Kraushaar, 32 E. 57, Feb. 10-Mar. 8: Sculpt by Robert Laurent, Feb. 24-Mar. 22: Ptg by Iver Rose.

Lilienfeld, 21 E. 57, Feb. 10: Mod. French Masters.

Metropolitan Museum of Art, 5 Ave. and 82 St., Jan.-Indef.: The Costume Institute, Feb. 2: Ceramic National, Jan.-Indef.: A Persian Carpet of the 16 Cent. and a Coll. of European Velvets, Jan.-Indef.: Renaissance Drwgs and Prints.

Milch, 108 W. 57, Feb. 3-21: Wools by Jerri Ricci.

Morgan Library, 29 E. 36, Feb. 15: The First Christmas.

Morton, 117 W. 58, Feb. 3-22: Drwgs for Collectors.

Museum of the City of New York, 5 Ave. and 103 St., Feb. 11-Mar. 9: Love's Labor Lost? Valentines 1684-1942.

Feb. 19 Cent. Toy Theatres from the Coll. of Alfred Lunt. Viola Allen-Amer. Actress. Bertha King Benkard Memorial, 18 Cent. Bedroom.

Museum of Modern Art, 11 W. 53, Feb. 5-Apr. 5: Cartier-Bresson, Mar. 9: Berman Theatre Design.

National Academy, 1083 Fifth Ave., Feb. 7-Mar. 2: Amer. Wool Soc., 80 Ann. Exhib.

National Serigraph Society, 38 W. 57, Feb. 15: One Man Show, D. Kaminsky. The Country.

Newhouse, 15 E. 57, Feb. 4-28: Recent Ptg by Angua Enters.

New York Historical Society, 170 Central Park West, Mar. 15: The Historic Hudson in Prints, Ptg and Photos.

Feb. 4-Indef.: News Artists to the Amer. People.

Passedotti, 121 E. 57, Feb. 3-22: Pastels and Oils by Ethel Schwabacher.

Perls, 32 E. 58, Feb. 24-Mar. 22: Darrel Austin, Recent Ptg.

Portraits, Inc., 460 Park Ave., Feb. 5-22: Ann. Exhib. of the Amer. Soc. of Miniature Painters.

F. K. M. Rehn, 683 Fifth Ave., Feb. 3-22: Ptg. by George Picken.

Riverside Museum, 310 Riverside Drive, Feb. 8: La Tausca Pearl Art Competition (AFA). Feb. 11-26: San Francisco Bay Region Artists, Oils, Wools.

Rosenberg, 16 E. 57, Feb. 8: Ptg and Wools by Marie Laurencin, Feb. 10-Mar. 1: Ptg by Picasso.

Schaeffer, 52 E. 58, Feb. 6: Old Master Ptg and Drwgs.

Sculptors, 4 W. 8, Feb. 15: Portrait Sculpt, Feb. 17-Mar. 15: Sculpt. by Cleo Hartwig.

E. and A. Silberman, 32 E. 57, Permanent: Old and Modern Masters.

Staten Island Museum, 75 Stuyvesant Pl., Feb. 13: Exhib. of Prints by the Staten Island Camera Club, Feb. 16-Mar. 18: Exhib. of Etchings, Wools and Oils by Alfred McNamara.

Valentine, 55 E. 57, Feb. 3-22: New Ptg by Tamayo.

Ward Eggleston, 161 W. 57, Feb. 1-15: Ptg by Elizabeth R. Fondiller, Feb. 17-Mar. 1: Group Exhib. of Painters.

Weyhe, 794 Lexington Ave. Feb. 3-27: Ptg. by Edward John Stevens.

Whitney Museum of Art, 10 W. 8, Feb. 26: Ptg in France, 1939-1945.

Wildenstein and Co., 19 E. 64, Feb. 15: Italian Ptg. Feb. 19-Mar. 22: Winslow Homer.

NORFOLK, VA. *Norfolk Museum of Arts and Sciences*, Feb. 23: Norfolk Art Center, Wools by Members, Feb. 2-23: Irene Leache Memorial 5th Ann. of Contemp. Virginia and North Carolina Oil and Wool Ptg.

NORMAN, OKLA. *University of Oklahoma*, Feb. 1-14: Photos of Holy Land (Life Magazine), Feb. 23-Mar. 9: Gwendolyn Meux, Oils, Wools, and Drwgs, Feb. 14-28: Joseph Taylor, Sculpt.

NORTHAMPTON, MASS. *Smith College Museum of Art*, Feb. 5-24: Italian Baroque Ptg. Feb. 12-Mar. 5: War's Toll of Italian Art (AFA).

NORWICH, CONN. *Slater Memorial Museum*, Feb. 9-Mar. 2: Rugs from Asia Minor, Persia, and the Caucasus (AFA).

OAKLAND, CALIF. *Mills College Art Gallery*, Feb. 7-Mar. 2: Twelve Artists in Six Media. 25 Contemp. Etchings and Engravings. Jonathan Batchelor Sculpt, Ptg, and Drwgs, Feb. 9: Wood Engravings After Winslow Homer (AFA).

OBERLIN, OHIO. *Allen Memorial Art Museum, Oberlin College*, Feb. 7-Mar. 1: Swedish Wartime Cartoons, Feb. 4-Mar. 1: Prints by Pedro Diaz Morante.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, Feb. 1-22: Okla. Internat'l Salon of Photog.

OLIVET, MICH. *Olivet College, School of Fine Arts*, Feb. 7: African Negro Sculpt.

OMAHA, NEB. *Society of Liberal Arts, Joslyn Memorial*, Feb. 7: J. Laurie Wallace, Retrospective Exhib. Feb. 9-Mar. 7: Augustus J. Dunbeir, Oils. Navy in Action, Feb. 2-28: Contemp. Amer. Prints—Associated Amer. Artists.

OXFORD, OHIO. *Western College*, Feb. 9-Mar. 2: Mod. Advertising Art (AFA).

(Continued on inside back cover)

FEBRUARY EXHIBITIONS (Continued from page 84)

OXFORD, MISS. Mary Buie Museum, Mar. 1: Hemenway Woofs from Studio Guild, N. Y.

PARKERSBURG, W. VA. Fine Arts Center, Feb. 10-Mar. 3: If You Want to Build a House. Mod. Textiles.

PELLA, IOWA. Central College, Feb. 2-Mar. 4: Amer. Photog. Feb. 18-Mar. 4: Abstract Ptg. (MMA).

PHILADELPHIA, PA. Pennsylvania Academy of Fine Arts, Mar. 2: 142 Ann. Exhib. of Ptg. and Sculp.

Philadelphia Art Alliance, Feb. 14: Soc. of Industrial Designers, Feb. 10: Architecture, Feb. 3: Cleveland Craftsmen, Feb. 11: Dance Photos, Feb. 24: Oils by Max Beckman, Feb. 10-Mar. 16: Prints by Five Americans, Feb. 15-Apr. 1: Industrial Design by the Budd Co. Feb. 17-Mar. 16: Scalmandre Silks, Feb. 3-Mar. 2: Esther Stevens Brazer Guild.

Philadelphia Museum of Art, Feb. 16: Ptg. by Carroll Tyson, George Biddle, Feb. 19-Apr. 20: Survey of Woof.

Philip Ragan Associates, Inc., Jan.-Indef: Ptg. and Drwgs by S. De Vries.

PITTSBURGH, PA. Carnegie Institute, Dept. of Fine Arts, Feb. 23: Amer. Provincial Ptg. (1780-1877) from the Coll. of Edward Duff Balken, Feb. 10-Mar. 23: Selection of Woofs from the 57th Ann. Amer. Exhib. of the Art Institute of Chicago (AFA), Feb. 13-Mar. 13: 37th Ann. Exhib. of the Associated Artists of Pittsburgh.

PITTSFIELD, MASS. The Berkshire Museum, Feb. 1-28: Portraits by Erik Haupt, War's Toll of Italian Art (AFA).

PORTLAND, ORE. Portland Art Museum, Feb. 28: Japanese Prints and Lacquers, Oregon Guild of Painters and Sculptors, Feb. 1-28: Commercial Art.

POUGHKEEPSIE, N. Y. Vassar College, Feb. 1-28: Midtown Gallery Oil Group, Exhib. of Drwgs. (Durlacher Bros.)

PROVIDENCE, R. I. Rhode Island School of Design Museum, Feb. 5: Masterpieces of Western Prints from 15-19 Cent. Feb. 1-28: The Young Mother, by Pieter de Hooch, (Worcester Art Museum), Feb. 12-Mar. 30: Textile Panorama, Ancient and Mod. Feb. 14-Mar. 9: 4 Ann. Exhib. of Rhode Island Federation of Camera Clubs.

Providence Art Club, Feb. 9: Edna W. Lawrence, Feb. 25-Mar. 2: Costume Party for Members of Club Only.

RICHMOND, IND. The Art Association of Richmond, Indiana, Feb. 10: Ptg. by Lawrence McConaha, Feb. 16-Mar. 10: 16 Ann. Pictorial Photog. Exhib.

RICHMOND, VA. Virginia Museum of Fine Arts, Feb. 5: A Survey of the Work of John A. Elder, Feb. 9-Mar. 5: The Art of Seating.

ROCKFORD, ILL. Rockford Art Association, Feb. 3-Mar. 3: Ptg. of Rock River Valley, Regional Photographic Show. One Man Show by Andre Kaufman.

ROCKPORT, MASS. Rockport Art Association, Feb.: New Group Exhibition.

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Feb. 1-22: Ptg. by Loren Barton, Feb. 1-29: Woofs by Mrs. M. B. Schockley, Feb. 1-25: Oils and Temperas by Manuel J. Tolegian, Feb. 6-24: Ptg. by Antonio Sotomayor.

ST. PAUL, MINN. St. Paul Gallery & School of Art, Feb. 6-26: Pioneers of Mod. Art in America (AFA), Feb. 6-27: Expressionism in Prints.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, Feb. 7: Woofs by Oliver Smith of Philadelphia, Feb. 9-22: Oils by Carl Nordstrum of Ipswich and Boston, Feb. 24-Mar. 8: Woofs by Florence Osgood, Bradford, Me.

ST. LOUIS, MO. City Art Museum, Feb. 20-Mar. 20: Encyclopedia Britannica Coll. of 135 Ptg. and the Rotating Ann. of 12.

SAN ANTONIO, TEX. Witte Memorial Museum, Feb. 2-17: Texas Sculptors' Group.

SAN DIEGO, CALIF. San Diego Fine Arts Gallery, Feb. 9-28: Phil Dike Show, Jose Garcia Narezo Show, Feb. 1-28: Mable Hutchinson Woofs, Feb. 7-Mar. 2: Meet the Architects.

SAN FRANCISCO, CALIF. California Palace of the Legion of Honor, Feb. 9: Ptg. by Carl Morris, Feb. 28: Arthur Sachs Coll. of Old and Mod. Masters, Tapestries and the Decorative Arts.

M. H. de Young Memorial Museum, Feb. 28: Amer. Primitive Feb. 20: Messick, Oils and Gouaches, Feb. 5-28: Max Weber, Feb. 15-28: Federation of Mod. Painters and Sculptors.

San Francisco Museum of Art, Civic Center, Feb. 15: Oils by Milton Avery, Feb. 16: Woofs by Dan Harris, Feb. 12-Mar. 9: San Francisco Art Assn. Drwg and Print Ann. Feb. 18-Mar. 18: I. Rice Pereira.

SANTA FE, NEW MEXICO. Museum of New Mexico, Feb. 15: New Mexico Printmakers Exhib. Feb. 1-15: Open Door Exhib. of New Mexico Artists, Feb. 16-28: Open Door Exhib. of New Mexico Artists.

SARATOGA SPRINGS, N. Y. Skidmore College, Feb. 4-25: Sculp. and Drwgs by David Smith.

SEATTLE, WASH. Henry Gallery, University of Washington, Feb. 1-Mar. 1: Etchings by Charles Heaney, Oriental Ptg. Drwgs of Robert Osborn.

Seattle Art Museum, Feb. 6-Mar. 2: Calif. Woof Soc. Ptg. by Eustace P. Ziegler, Ptg. by Gerald Grace, Houses U.S.A. (Life Magazine), Eskimo Art, Islamic Art.

SEWANEE, TENN. Art Gallery, University of the South, Feb. 15-Mar. 2: School Arts and Crafts.

SPRINGFIELD, ILL. Illinois State Museum, Feb. 27: Woofs from Mus. Coll. May 30: Eliza M. K. ng Doll Coll.

Springfield Art Association, Feb. 1-28: Masterpieces of European Ptg.

SOUTH HADLEY, MASS. Mount Holyoke College, Feb. 6-28: Sculpture by Henry Rox.

SPRINGFIELD, MASS. Springfield Museum of Fine Arts, Feb. 2-23: Springfield Art League.

SPRINGFIELD, MO. Springfield Art Museum, Feb. 28: Florence Furst, oils.

STANFORD UNIVERSITY, CALIF. Thomas Welton Stanford Art Gallery, Feb. 9: Prints by European and Amer. Masters (AFA), Feb. 11-Mar. 2: Woodcarvings and Toys from Index (AFA).

STATE COLLEGE, PA. The Pennsylvania State College, Feb. 6-26: Contemp. Woofs from the Coll. of the Whitney Museum (AFA).

SWEET BRIAR, VA. Sweet Briar College, Cochran Library, Feb. 9-Mar. 2: Definitions (AFA).

SYRACUSE, N. Y. Syracuse Museum of Fine Arts, Feb. 9: Mar. 3: 50 Anniversary Exhib. of Amer. Ptg.

TOLEDO, OHIO. The Toledo Museum of Art, Feb. 2-23: Amer. Woofs.

TRENTON, N. J. New Jersey State Museum, Feb. 24: Mod. Ptg. by Living Artists.

TULSA, OKLA. Philbrook Art Center, Feb. 3-Mar. 3: Gershon Fenster Coll. of Contemp. Amer. Art, Color Studies of Animals by William Leigh. One-Man Show by Myrtle Spillman, Finger-Ptg. by Faith Vilas, Tulsa Advertising Federation Exhib.

UNIVERSITY, ALA. University of Alabama, Feb. 1-28: Alabama Section, Southern States Art League.

UNIVERSITY, LA. Louisiana State University, Feb. 5-26: Illuminated Gothic Woodcuts, Durer's Great Passion Woodcuts (St. Etienne Gallery, N. Y.)

URBANA, ILL. University of Illinois, Feb. 25: Woofs by Earl Gross.

UTICA, N. Y. Munson Williams Proctor Institute, Feb. 10th Ann. Exhib. of Work by Artists of Utica and Central New York. "Transitory Reflections" by I. Rice Pereira, Drwgs and Three Wood Carvings by William Steig, Textile Exhib. from National High School Art Competition, Prints from the Photog. Soc. of America, Ptg. by Mark Tobey and Morris Graves.

WASHINGTON, D. C. The Barnett Aden Gallery, Exhib. of Ptg. for the Home.

Library of Congress, Feb. 28: Iowa Centennial Exhib. Through 1947: Lacoock Abbey Magna Carta.

National Gallery of Art, Feb. 16: Prints and Drwgs by Alphonse Legros from the Coll. of George Matthew Adams, Phillips Mem. Gallery, Feb. 9-Mar. 3: Ptg. by Gifford Beal, Whyte Gallery, Feb. 8-28: Ptg. by Mitchell Jamieson.

WELLESLEY, MASS. Wellesley College Art Museum, Feb. 22: Woofs by Agnes A. Abbot.

WESTFIELD, MASS. Westfield Athenaeum, Feb. 1-25: Space for Living.

WEST PALM BEACH, FLA. Norton Gallery and School of Art, Feb. 9: Ptg. by Gertrude Schweitzer (ANA), Coptic Textiles (AFA), Feb. 12-Mar. 2: Landscapes: Real and Imaginary (MMA), Graphic Work of Georges Rouault.

WESTWOOD HILLS, LOS ANGELES, CALIF. James Vigeveno Galleries, Feb. 21: French Ptg.-New Acquisitions, Feb. 23-Mar. 21: Circus and Theatre by Everett Shinn.

WICHITA, KANS. Board of Park Commissioners, Feb. 1-26: One Man Show by Clayton H. Staples, Feb. 9-23: Wichita Public High Schools Ann. Exhib.

Wichita Art Association, Feb. 2-28: Ptg. by Myra Biggerstaff, Feb. 15-Mar. 1. William Littlefield.

WILMINGTON, DEL. Society of Fine Arts, Feb. 2-Mar. 3: 12 Wilmington Internat'l Salon of Photog.

WOODSTOCK, N. Y. Rudolph Galleries, Feb. 1-28: Exhib. of Gouaches and Sculp. by Contemp. Americans.

WORCESTER, MASS. Worcester Art Museum, Mar. 1: Selected Prints from the Museum's Coll. Feb. 12-Mar. 16: British Contemp. Ptg. Feb. 13-Mar. 6: Houses, U. S. A.

YONKERS, N. Y. Hudson River Museum, Feb. 23: 32nd Ann. Art Exhib. Yonkers Art Assn.

YOUNGSTOWN, OHIO. The Butler Art Institute, Feb. 2-23: Haitian Ptg. Feb. 9-Mar. 2: Nat'l Soc. of Serigraphs, Feb. 2-23: Polish Prints and Drwgs.

ZANESVILLE, OHIO. Art Institute, Feb. 10: Houses by Frank L. Wright (MMA).

OPPORTUNITIES IN ART

INTERNATIONAL

THIRD CANADIAN INTERNATIONAL COLOR SLIDE EXHIBITION OF PHOTOGRAPHY, March 18-21, 1947, to be held at The Art Gallery of Toronto. Entries due Feb. 20, 1947. Entry limited to four 2" x 2" slides or four large transparencies. Entry fee—\$1.00. Sponsored by the Toronto Camera Club. For further information write to Sam J. Vogan, 12 Monarch Road, Toronto 9, Ontario, Canada.

NINETEENTH INTERNATIONAL EXHIBITION SEATTLE ART MUSEUM, Northwest Printmakers, Mar. 5-April 6, 1947. Entries due Feb. 15, 1947. Entrance fee \$1.00, due Monday, Feb. 10. Original work in block prints, engravings, etchings, lithographs, monotypes, and silk screen process. Each artist is limited to two entries. Sales, Awards, Jury. For further information write to Eleanor Honnigfort, Secretary of the Northwest Printmakers, 713 16th Ave., Seattle 22, Wash.

NATIONAL

64TH ANNUAL EXHIBITION OF OILS, WATER-COLORS AND PASTELS, March 2-30, 1947, L. D. M. Sweat Memorial Art Museum, Portland, Maine. Open to living American artists. Jury. Fee \$1.00. Entry cards and works due Feb. 16, 1947. No prizes. For information write Bernice Breck, Sec'y, Portland Society of Art, 111 High Street, Portland 3, Maine.

MONITOR SCHOLARSHIPS for 1947 semesters in painting, sculpture and graphic arts, School for Art Studies, New York City. Applicants must be advanced students and should apply in person with samples of their work any day between 9:30 a.m. and 10 p.m., Mondays through Fridays. For further information write Maurice Clickman, Director, School for Art Studies, 2231 Broadway, New York City.

REGIONAL

27TH ANNUAL EXHIBITION OF THE SOUTHERN STATES ART LEAGUE. Restricted to members of the Southern States Art League. For further information write to Miss Ethel Hutson, Executive Secretary, The Southern States Art League, 7321 Panola Street, New Orleans 18, Louisiana.

THE ELEVENTH VIRGINIA ARTISTS EXHIBITION. Virginia Artists born in Virginia, resident in Virginia, or who have resided in Virginia for a period of five years. Media: Painting, Sculpture, Graphic Arts, Ceramic Arts. Prizes. Entry Blanks must be mailed not later than February 18, 1947. All exhibits must be delivered to the Virginia Museum of Fine Arts before 5 p.m., February 24. Entry fee will be \$2.00. For additional information write to the Virginia Museum of Fine Arts, Richmond, Virginia.

PARKERSBURG ANNUAL REGIONAL SHOW, April 7-May 4, 1947. Open to W. Va., Va., Ky., Ohio, Pa., and D. C. Media: original oils and water colors. Work due Mar. 22, entry cards due Mar. 15. For information write Tom Foster, Dir., Parkersburg Fine Arts Center, Parkersburg, W. Va.

FIFTH ANNUAL OHIO VALLEY OIL AND WATER-COLOR SHOW, Edwin Watts Chubb Gallery, Ohio University, March 1-21, 1947. For residents of Ohio, Ind., Ill., W. Va., Pa., and Ky. Media: oil and watercolor. Jury. Prizes: \$450 for awards in prizes and purchases. Entry cards due Feb. 15, entries due Feb. 10-21, 1947. For information write Dean Earl C. Siegfried, College of Fine Arts, Ohio U., Athens, Ohio.

12TH REGIONAL EXHIBIT, ARTISTS OF THE UPPER HUDSON, May 1-June 1, 1947. Any artist residing within the radius of one hundred miles of Albany is eligible. Media: Oil paintings, watercolors, pastels, and sculpture not previously shown at the Albany Institute. Last day for receiving entries at the Institute or regional centers: Saturday, April 12, 1947. For further information write: John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

SPRINGFIELD, MO., SPRINGFIELD ART MUSEUM, 17TH ANNUAL. Painting, sculpture, prints, April 2-30. Open to residents of Missouri and adjacent states. Jury. Prizes, Fee \$1. Entry cards due March 18. Entries due March 22. For further information write: Edyth West-chain, Springfield Art Museum, Springfield, Mo.

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